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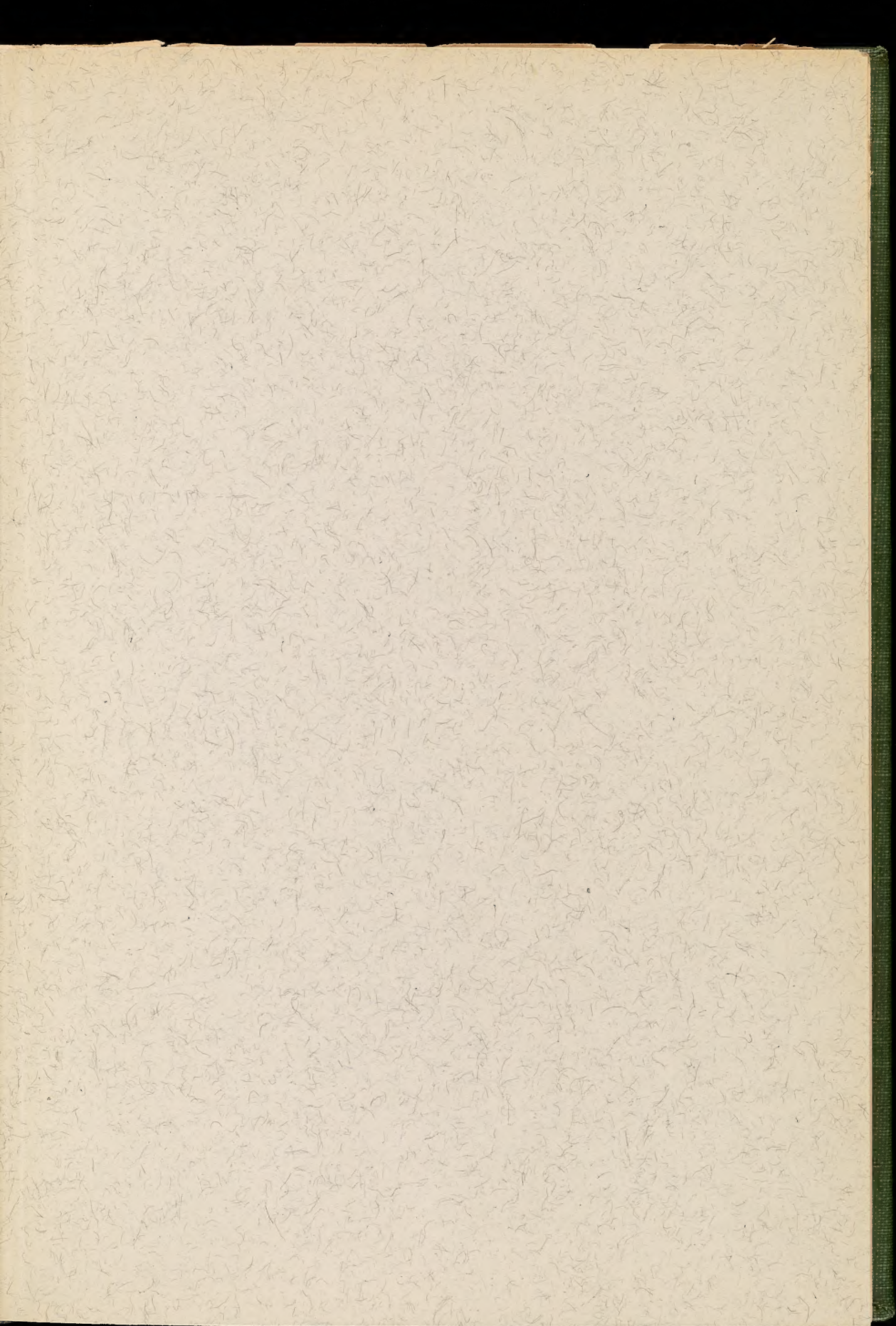
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AT 8 O'CLOCK

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THOMAS E. KIRBY, AUCTIONEER

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1890

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2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's expense and Risk on the morning following each session of the Sale, between 9 and 12 o'clock, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any painting is not to be set aside on account of any error in the description. All are exposed for Public Exhibition one or more days, and are sold just as they are without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the purchases, no Lot can, on any account, be removed during the Sale.

6. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THOMAS E. KIRBY, AUCTIONEER.

INDEX TO ARTISTS REPRESENTED,
BIOGRAPHICAL NOTES, AND OTHER INFORMATION.

LUIGI ALVAREZ.

Born in Madrid in 1841, in narrow circumstances, and early left an orphan. He contrived, however, to secure entrance at the Academy, and made his way thence to Rome, almost penniless and without resources to call upon for aid. His first picture, exhibited in Florence in 1861, though completed in the face of the most depressing difficulties, obtained a medal, and was purchased, when he carried it to Madrid for exhibition, by Queen Isabella, who pensioned the artist in order to enable him to continue his studies. King Amadeus continued Alvarez in favor and gave him government commissions, and he has received honors from King Humbert of Italy. He has painted religious, historical, and decorative pieces of the first order, but has in recent years almost entirely confined himself to genre, in which he has won reputation and a competency. He has been one of the most influential men in shaping the present Spanish school of art. Like so many of his artistic compatriots he resides in Italy, but makes frequent excursions to Spain for study and in search of subjects.

No. III—" *Signing the Contract*"Page 91

J. A. AUFRAY.

Born in Paris. His work has been almost entirely confined to domestic genre. " *Un Journal Amusant*," in the Salon of 1882, representing two choir boys in church after the service, laughing

over a clerical caricature in a comic paper, made a decided hit. In 1883 he exhibited "Après la Messe," showing two choristers snowballing each other as they come out of church. He has also painted portraits with success.

No. 74—"Children at Play".....Page 51

V. BACHEREAU (deceased).

No. 99—"The Guitar Lesson".....Page 79

ÉMILE BAYARD.

Born at Ferté-sous-Jouarre, Department of the Seine-et-Marne, November 2, 1837, he studied at Sainte Barbe, and in 1853 entered the studio of Léon Cogniet. His support while studying was the illustrated press and publications, by his contributions to which he became known long before his *début* at the Salon. He came forward as a painter late in his career. In 1870 he exhibited a design called "Sedan," which attracted notice and secured him the Legion of Honor. In 1875 his Salon picture, "Waterloo," was purchased by the National Lottery, and the preceding year, a triptych from Virgil was acquired by the State. One of his principal works is the decoration of the Foyer of the Palais Royal Theatre.

No. 112—"The Flower Girl".....Page 92

JEAN JOSEPH BENJAMIN-CONSTANT.

Born in Paris, June 10, 1845. Educated at the college of Toulouse, and entered at the Art School of that city, whence, after gaining the annual prize, he was sent to the École des Beaux Arts in Paris, in 1867. He entered the Cabanel Class, and made his first exhibits at the Salon of 1869—"Hamlet," and "Too Late." In 1870 he served in the army. In 1871 he travelled in

Spain, painting with great industry and effective results, and next attached himself to the embassy of Charles Tissot to the Sultan of Morocco. This accident opened up his true vocation to him. Here began the series of Oriental scenes destined to establish his fame. They commenced to command admiration from the start. They opened with the Salon of 1872, won him a Third Class Medal in 1875, one of the Second Class in 1876, and, at the Universal Exposition of 1878, a Third Class Medal and the ribbon of the Legion of Honor. He was made a Chevalier of the Legion in 1884, and received one of the Gold Medals at the Universal Exposition of 1889. As a critic of and writer upon art—unbiased, liberal, and just—M. Constant is also highly esteemed. He has visited America several times, painting portraits and decorative compositions in New York, Boston, and elsewhere, and winning many social honors.

No. 84—" *La Sultana* " Page 61

ÉTIENNE PROSPER BERNE-BELLECOUR.

Born on July 28, 1838, at Boulogne-sur-Mer. In 1859 he entered the studio of Ficot. He earned his living as a photographer during his student years, and received, at the Exposition of 1867, a medal for his proficiency in this art. Study consumed his leisure hours. His first paintings were studies of landscape, from which he advanced to costume pieces and rustic genre. He began exhibiting at the Salon of 1863, still working as a photographer, but in 1868 Vibert, who had become his brother-in-law, persuaded him to consecrate himself entirely to painting, and here his artistic reputation really began. In 1869 he received a medal. With Vibert, Leloir, and Detaille he made a visit to Africa, returning to engage in the War of 1870 as a private of *francs-tireurs*, where he won a military medal. After the war he devoted himself to military subjects. In 1872 his "Coup de Canon" was rewarded with a First Class Medal. Popularity showered its favors on him. On a visit to Russia he

was entertained with Imperial favor. In 1878 he received a Third Class Medal at the Exposition, and was made a member of the Legion of Honor. As a painter of portraits and still life he has added to his fame. He is a skilful sculptor, engraver, and etcher, a draughtsman of the greatest vigor and accuracy, and a writer of talent. In collaboration with Vibert he produced a play, "*La Tribune Mécanique*," that enjoyed great success at the Palais Royal Theatre, and he has written many independent original essays, sketches, and criticisms.

No. 95—"In the Trenches" Page 75

MARIE ROSA BONHEUR.

Born at Bordeaux in 1822. She was the daughter of a struggling artist of mediocre merit, who eked out a living by painting portraits, landscapes, signs, giving lessons, and making illustrations for the publishers. All of his children were talented, and became artists in time. He was so poor that, even with the assistance of his wife, who was an accomplished musician and teacher, the family had barely a subsistence. The death of his wife sent him and his children to Paris in 1829. Rosa, from babyhood, displayed artistic tastes, and received lessons from her father; but as soon as she was old enough she was apprenticed to a milliner to earn her living. Fortunately for her, her father in 1842 married a widow, Mme. Peyrol, an admirable manager, wife, and mother, who reorganized his disordered household and made it possible for Rosa to spend four years in study at the Louvre. In 1841 she made her *début* at the Salon with two small pictures. Her success was almost immediate. From the commencement her pictures found purchasers, and her reputation grew until it culminated in a burst of glory in her famous "*Horse Fair*," now in the Metropolitan Museum of New York. Her fame thenceforth became as wide as the world, and to such an extent was international respect for her carried that when the Prussians invested Paris strict orders were issued by the Prince Royal to

secure her house at Fontainebleau from molestation. She received a medal of the third class in 1845, first class medals at the Salon of 1848, and in 1855 at the Exposition, a second class medal at the Exposition of 1867, and was made exempt by special order in 1853. In 1865 the Empress Eugénie decorated her with the Legion of Honor, in 1868 she was made a member of the Antwerp Institute, and in 1880 she received the Cross of Leopold of Belgium and the Cross of the Royal Order of Isabella the Catholic of Spain.

No. 132—" *The Morning of the Hunt* " Page 113

ANTONIO CASANOVA Y ESTORACH.

Born at Tortosa, Spain, August 9, 1847. Entered at the age of thirteen under Professor Lorenzale at the local art school, his early years were attended by poverty and struggle. In 1871, encouraged by the counsels of Frederico Madrazo with whom he was then studying, he competed for the Prix de Rome, won it, and for four years studied upon its pension in the Eternal City. In 1875 he visited Paris on business, and exhibited a picture. It was well received, and in 1877 he followed it with a second work, and settled in Paris to live and labor in what promised to be a rich field for him. In 1878 his "Van Dyck at the Court of Charles I.," in 1879 his "Marriage of a Prince," in 1880 his "Héros de la Fête," added to his reputation; and his "Sword and Gown" in 1882, a huge canvas, showing monks in the size of life arming themselves to defend their monastery against attack, confirmed the impression of his art and his place in popular favor. His scenes of court life in the seventeenth century are among his most important works, but his pleasant satires on the priesthood, full of suggestiveness and humor, have become much more extensively known. As a portrait painter, especially of women, he has latterly produced noteworthy work.

No. 126—" *Brother Gorenflot* " Page 107

JEAN BAPTISTE CAMILLE COROT.

Born in Paris, of bourgeois parentage, in 1796. His father and mother were both prosperous, thrifty, and practical shopkeepers. He was first put as salesman in a cloth merchant's shop, and failed to earn his wages. For five years he pleaded with his parents for permission to become an artist, and was, when they became convinced of his hopeless failure in business, finally given an allowance of two thousand francs a year, and bed and board in his mother's dressmakers' shop on the Quai Voltaire, upon which capital he commenced to study art under Michallon. Upon Michallon's death he went under the tutorship of Victor Bertin till 1826, when he made a trip to Italy, where he worked much from nature in company with Aligny. He made his entry at the Salon in 1857 with a "View at Narni" and "The Campaigna." In 1833 he received a Second Class Medal, in 1848 and 1855 medals of the First Class, and at the Exposition Universelle of 1867 a Second Class Medal. He was invested with the Legion of Honor in 1846 for his "Forest of Fontainebleau," became a Chevalier in 1867, and at the Exposition Universelle of 1878 was granted a diploma to the Memory of Deceased Artists. His pictures did not commence to find even a modest market till he was forty years of age, but at his death his annual income from his art reached two hundred thousand francs. He was a man of great benevolence, and dispensed a fortune for the relief of needy brother artists, living, himself, in the greatest simplicity and at very moderate and carefully restricted expense. He exhibited in every Salon from 1827 till his death, excepting in that of 1850, and at his decease left two pictures, "Biblis" and "The Pleasures of Evening," for the Salon of that year. Corot died on February 23, 1875.

No. 78—"Evening, Ville d'Avray".....Page 55

No. 125—"Les Saules"106

ORESTE CORTAZZO.

Born in Italy, and educated in the Paris École des Beaux Arts and under Léon Bonnat. He resides in Paris, and is held in esteem as a draughtsman of spirit and a painter of bright and attractive qualities, whose pictures never lack the merit of a good story, told with style and point.

No. 106—" *The Eavesdropper* ".....Page 86

GUSTAVE COURBET.

Born at Ornans, 1819. In 1835 he was sent to Paris for the purpose of studying law, and took to art instead. He was from the start an innovator and an iconoclast. He studied a little under Steuben and Hesse, but mainly on his own account, by investigation of the works of the Flemish, Florentine, and Venetian masters, and sent his first picture to the Salon in 1844. He early showed his tendency to realism, and his revolutionary ideas were made so aggressive by personal vanity, and so offensive by openness, that from 1844 till 1849, when he received a medal, he was excluded from the Salon. Once he received a medal he could not be rejected at the annual exhibition, and so, year after year, the hostile jury were forced to hang pictures by him which defied their traditions, insulted them, and almost created a public riot. In 1855 he made a separate exhibition of his works, and at Munich he enjoyed a whole Salon to himself. He received the Cross of the Order of St. Michael from the King of Bavaria for this exhibition, which caused his later refusal of the Legion of Honor to be construed into a premeditated insult to his own country. His open revolutionism and the disturbed state of politics made him dangerous, especially as he had commenced to surround himself with followers, and his contest with the Salon kept up till 1871, when he threw himself body and soul into the Commune, became its Minister of the Fine Arts, and as such decreed the destruction of the Vendôme Column, on

the ground that it was a monument to tyranny. He was imprisoned for six months for this act and heavily fined. After his liberation he lived in Switzerland until his death in 1877.

No. 82—" *The Mountain Brook* ".....Page 59

CHARLES FRANCOIS DAUBIGNY.

Born in Paris, 1817, of a family of painters. His father, Édouard Francois Daubigny (1789-1843), was a landscape painter ; his uncle, Pierre Daubigny (died, 1858), a portrait painter of distinction in the Salons from 1822 until his death, and his aunt an excellent artist in still life. He became a pupil of Delaroche, but speedily abandoned academic study of the figure for the school of nature. He visited Italy at seventeen years of age, and in his early years as a painter supported himself by drawing on wood for the engravers. He painted chiefly river scenes, of the Seine and Oise ; received a Second Class Medal, 1848 ; First Class, 1851 ; Third Class, Exposition Universelle, 1855 ; First Class, 1857 ; Rappel, 1859, 1869 ; Legion of Honor, 1859 ; Officer, 1875 ; Diploma to Memory of Deceased Artists, 1878. Died, 1878.

No. 71—" *The Normandy Coast* ".....Page 48

No. 76—" *Twilight* ".....Page 53

ROBERT DE CUVILLON.

Born in Paris, and a member of an old and aristocratic family. Educated at the École des Beaux Arts. He is a titular member of the Société des Aquarellistes Français, and highly favored for his genres of the period of Louis XIII., of which time he has made an especial study.

No. 88—" *Pour Passer le Temps* "Page 68

HIPPOLYTE PIERRE DELANOY.

Born in Paris, and devoted chiefly to subjects from the later mediæval period, commonly of a historical character. "*Les Condittori*" was one of the artist's exhibits in the Salon of 1887.

No. 109—" *Les Condittori* "Page 89

NARCISSE VIRGIL DIAZ DE LA PEÑA.

Born in Bordeaux, August 21, 1808, of parents who had been exiled from Spain on account of his father's political affiliations, he was left, at the age of ten, without means of support by the death of his father, his mother having previously gone to Paris, where she became a teacher of Italian and Spanish, independent of relations with her husband. He was sheltered by a Protestant clergyman, from whose care he was taken to a hospital, where one of his legs was amputated in consequence of a bite of a poisonous insect. In spite of his mutilation he was a sturdy boy, and at fifteen was apprenticed to a porcelain manufacturer, in whose workshop he commenced to paint. Art was entirely instinctive with him. He mastered it unaided and alone. Having quarrelled with his master, he left him and set up for a painter in Paris, subsisting, by incredible struggles, in the most grinding poverty. He had married, and so had a double burden to bear. He made color his chief study, and at first essayed genre pictures, but with small success. At the Salon, where he made his *début* in 1831, he went unnoticed, and he earned bare bread by his sales, through the dealers, of pictures at five and ten francs apiece. When, however, he turned his attention to landscape genre, he commenced to command attention; and with devotion to landscape proper his reward came. In 1844 he won a third-class medal; in 1846 he received one of the second, and in 1848 one of the first class. The Legion of Honor fell to him in 1851, and at the Exposition Universelle, 1878, a Diploma to the Memory of Deceased

Artists was decreed to him. He was a man of enormous energy, and, in a species of money-madness, which came to him with success, worked with tireless industry for a patronage which consumed all that he could produce. He was one of the founders and leaders of the Barbizon Colony. He died at Mentone in 1876 of natural causes, and not from the bite of a viper, as has been romantically reported.

No. 119—"The Bohemians".....Page 99

CHARLES ÉDOUARD DELORT.

Born at Nismes, 1840. Entered at an early age at the drawing school at Lorient, he next gravitated to the studio of Gleyre, in Paris. He passed from this tutelage to that of Gérôme, who was a friend of his family. In 1862 he visited Egypt with Gérôme, and he travelled in Belgium, Holland, and Switzerland in search of subjects. His first Salon notice came to him in 1866, for his "Daphnis and Chloe." In 1875 he received a Medal for "Embarcation of Manon Lescaut," and in 1882 one for his "Capture of the Dutch Fleet by Hussars of the Republic." Delort is the son of a French engineer, and of a New York lady of an old Santo Domingo family. He is wealthy by inheritance, and a man of great personal originality not unmarked by eccentricity.

No. 60—"The Day's Menu" Page 37

No. 75—"A General of the First Republic" Page 52

ALPHONSE MARIE DE NEUVILLE.

Born at St. Omer in 1836. Educated for the civil service and graduated as a Bachelor of Arts, he threw over his vocation to become an artist, entering the studio of Picot, and receiving advice and instruction from Delacroix, who had conceived a

fancy for him. He had become quite a proficient draughtsman at school, and while studying supported himself by making illustrations for the publishers. His inclination and education directed him to military subjects. In 1859 he first exhibited at the Salon, and won a Third Class Medal, by a military character study. In 1861 he received a Medal of the Second Class, in 1873 the Cross of the Legion of Honor, and in 1883 an Officership in the Legion. His career for years was a contest for recognition made without assistance from his family. Almost from the start it was shared by a beautiful and brilliant actress, Mlle. Mariechal, who had left the stage to share his struggles with him. She was married to him on his death-bed. Prosperity found him out when he had but few years left for its enjoyment. In 1884 De Neuville suffered a stroke which ended in partial paralysis. This continued, growing wider-spread, and affecting his intellect until, on May 20, 1885, death ended his miseries.

No. 61—" *A Winter Picket* ".....Page 38

JEAN BAPTISTE ÉDOUARD DETAILLE.

Born in Paris, October 5, 1848. He was educated at the Lycée Bonaparte, where he developed a decided talent for drawing, and when, at the age of seventeen, he graduated as a Bachelor of Arts and exhibited some of his studies to Meissonier, that master invited him to become a pupil. In 1867 he exhibited his first Salon picture—the "Interior of the Studio of Meissonier" being the subject. The following winter he accompanied his master to the Mediterranean coast and began his work as a painter of martial scenes and characters. In 1869 he received his first medal. In 1870 he obtained his first experience of real warfare as a private soldier, and afterward as a topographical draughtsman, and for his first picture of this period he received another medal. In 1872 he created a sensation by sending to the Salon a picture representing German soldiers convoying

wagon-loads of stolen property out of France, and called "The Conquerors." It was not admitted, for fear of irritating the German ambassador, but Detaille was, as a compensation, given a second-class medal for another picture, and in 1873 received the Legion of Honor. He was made a Chevalier in 1881, received the Medal of Honor at the Salon of 1888, and at the Exposition Universelle of 1889 won one of the Grand Prizes. His "Passing Regiment" and "Defence of Champigny" are in the Metropolitan Museum, New York. It is said that the only ornaments on the walls of the bedchamber of the Emperor William of Germany were engravings after battle-pieces of Detaille and De Neuville, under the former of which the Emperor had written with his own hand: "Homage from the victor to the vanquished."

No. 93—"Soldats Bavarois".....Page 73

No. 105—"En Vedette".....Page 85

CESARE DETTI.

Born in Rome in 1848. A pupil of the Academy of St. Luke, he early became known as a painter of a vivacious and original style, with a bright palette and a spirited touch, and in 1871 received his first honor, a medal at Boulogne. The Chevaliership of the Order of the Crown of Italy followed, as a national recognition of his ability. His works found popularity with collectors in Germany, England, and America, as well as from native connoisseurs, and in 1879 "Une Fête" at the Salon gained him his first Parisian favor and induced him to settle in Paris, where he speedily found acceptance and became an important figure in the colony of Italian artists. He is equally popular in oils and water-colors, and has painted some important and highly successful historical pictures which are owned in France and Italy.

No. 90—"La Leçon".....Page 70

No. 133—"À la Fontaine".....Page 114

JULES DUPRÉ.

Born at Nantes in 1812, and put to work as a boy in his father's little porcelain factory on the banks of the Oise, he utilized every spare moment for the study of nature out of doors. He painted on porcelain and decorated clock-cases with landscapes, and was a draughtsman of sound experience before he went to Paris and, with the old masters in the Louvre for teachers, commenced to paint. When he made his first appearance in the Salon of 1831 it was with five landscapes of decided merit. Almost from his *début* he became a public favorite, the freshness and naturalness of his pictures putting them in favorable contrast with the stiffer creations of the classical composers of landscape. He painted rustic genre pieces, also, with a charming touch. Patronage soon came and prosperity followed. His pictures commanded high prices and he became rich. In all times he was, like Corot, a substantial friend to his fellow-artists, and it was largely owing to his determination that Rousseau was first forced on a blind and reluctant public. Dupré repaired his neglected education by self-instruction, and in his later years was a most accomplished man as well as a great artist. He received a Second Class Medal in 1833, the Legion of Honor in 1849, was medalled at the Exposition of 1867, and made a Chevalier of the Legion in 1870. He exhibited only occasionally in his later years, living quietly at L'Isle Adam, but his productiveness continued until his death, which occurred almost without warning, on October 6, 1889. The sale of his studio effects, in January, 1890, in Paris, produced a large sum.

No. 124—"The Rivulet".....Page 105

FRANÇOIS FLAMENG.

Born at Paris in 1859, the son of the eminent painter and engraver Leopold Flameng, he studied under his father, later becoming a pupil of Cabanel, Hédouin, and Jean Paul Laurens. In

painting he perhaps approaches closest to Laurens, not so much in style as in his methods of conception of a subject and of composition. His strongest pictures have been those of the period of the French Revolution, although it was his powerful and effective "Barbarossa at the Tomb of Charlemagne" that made a sensation for him by its weirdness in the Salon of 1876. In 1879 "The Roll Call of the Girondists" secured for him a Second Class Medal and the Prize of the Salon, and was purchased by the state. His "Massacre of Machécoul, 1793" was the occasion of much comment in the Salon of 1884, and his "Camille Desmoulins' Last Day with His Family," another Salon exhibit, is one of the most touching episodes art has drawn from history.

No. 121—"The Fête Day" Page 101

PIERRE ÉDOUARD FRÈRE.

Born in Paris, 1819. A pupil of Delaroche, he commenced with pictures in the style of his master which attracted no attention. In 1843 he made his *début* in the Salon in an entirely new field, and secured immediate recognition. He had, at Écouen, where he thenceforth lived and worked, made the discovery of a type of rustic childhood which was destined to render him famous. Diligent and tireless, he produced a large number of charming works, which have been absorbed by the great collections of Europe and America. In 1850 he received a Third Class Medal and another in 1855. During this year Ruskin's enthusiastic praise made England an open market for him. In 1852 he received a Second Class Medal, and in 1855 the Legion of Honor. In 1870, when the Prussians were plundering Écouen, his house, by royal order, was left unmolested. He died in 1886.

No. 72—"Testing the Broth" Page 49

JOHN FREDERICK HERRING.

The son of the leader of English farm painters. His father was born in England in 1795, being the son of an American settled there. The elder Herring's childhood was necessitous, and his inclination to art, early displayed, was wholly self-developed. He worked as a house and sign painter, and later drove a stage coach. He first attracted attention as a draughtsman and painter of horses, and finding a market for his work devoted himself to it entirely. He designed much for publication, and painted scenes of farm and stable life with great appreciation. He died in 1865. The son was his pupil and follower in art.

No. 65—" *The Farm Yard, Winter* "Page 42

LÉON GIRARDET.

Born in Paris, son of the famous painter of that name and a pupil of his father and of the École des Beaux Arts. He paints successfully both in oil- and water-colors, his subjects being chiefly drawn from the life of the latter half of the last century, and the periods of the Consulate and Empire.

No. 91—" *À l'Abreuvoir* "Page 71

PAUL GROLLERON.

Born at Seignelay, Yonne, and a pupil of Bonnat, he has devoted himself to military subjects with success. His *début* at the Salon was without notice, his contributions consisting of portraits and genre pieces; but in 1882, after several years of obscurity, his " *Combat dans une Usine* " gained for him an Honorable Mention, and in 1886 he secured a Medal with a spirited battle-piece.

No. 107—" *On the Outpost* "Page 87

JEAN LOUIS HAMON.

Born at Plouha in 1821. A pupil of Delaroche and of Gleyre, he made his first exhibit at the 1848 Salon. Poor, light hearted, free of his purse when he had anything in it, he encountered hard fortune with a fearless face ; but, in spite of his courage, he was compelled to enter the Sèvres factory in 1849 and take up porcelain painting for support. He remained at this employment until 1852, when, being again on his feet, he returned to the easel. In 1853 he received a Third Class Medal for a Greek subject in the Salon, and it was purchased by the Minister of the Emperor's household. At the Exposition of 1855 he received a Second Class Medal and the Legion of Honor, and at that of 1867 another Medal and a Chevaliership. Hamon, with a loose hand on his purse-strings, lived an improvident life, and in 1862 was fairly driven out of France by his debts. He lived in Naples, Pompeii, Capri, and Rome, diligently working and paying off his debts, until, in 1871, he was able to return to Paris. But the progress of a disease, contracted and neglected in his youth, had made fatal inroads on his constitution, and in May, 1874, it carried him off. Théophile Gautier said of him, apropos of his proverbial generosity in money matters, that he was one of the most gifted, most generous, and most grossly abused painters that ever lived.

NO. 123—"Grandmother's Cares" Page 104

JEAN JACQUES HENNER.

Born at Bernwiller, Alsace, March 5, 1829. His father, a poor but intelligent working-man, encouraged his artistic bent, and he made his first studies at the College of Altkirchen, under Goutzwiller, from whom he learned drawing, after which he began to paint with Gabriel Guérin, in Strasbourg. Thence he advanced to Paris upon a pension from the Department of the Upper Rhine, and became a pupil of Drölling and of the Picot

school. In 1858, just as his pension expired, he won the Prix de Rome with a picture entitled, "Adam and Eve Discovering the Corpse of Abel," his chief competitors being Jules Lefebvre and Léon Bonnat. His early works were chiefly idyllic or biblical in subject, and his "Susannah," 1865, his "Good Samaritan," 1874, and his "Naiad," 1875, represent him at the Luxembourg. He excelled also in portraiture, his "Bernwiller Carpenter," painted by him at the age of fifteen, being still regarded as a remarkable work. He received Medals in 1863, 1865, and 1866, the Cross of the Legion in 1873, and was made a Chevalier in 1878, when he also received a First Class Medal at the Exposition Universelle. Henner's studies of flesh, especially in the chastest types of feminine loveliness, have made him most famous and won for him critical comparison with Corregio, and it is by these that he is widest known, at the expense of other and equally powerful works. He is personally intensely patriotic, a Frenchman to the core, and his "Alsace," 1870, which made the tour of Europe, is one of his most important pictures, and aroused the greatest enthusiasm wherever exhibited.

No. 116—"La Fiametta".....Page 96

LEO HERMANN.

Born at Paris. He owes his whole success in the start to a single picture, "A Good Story," which was exhibited in the Salon of 1876. This composition represented two priests who have been trading tales supposititiously the reverse of clerical with each other, until one particularly spicy and happy anecdote has made a special hit and found approval in roars of laughter. The sly satire won the heart of Paris. Numberless reproductions popularized this work all the world over. The painter followed it with another rap at the priesthood, in 1877—"The Scandal of the Day." This and his "At the End of Arguments," exhibited in 1875, have also been published. He has not restricted his art

to the clergy, however, but has painted many pictures that have achieved popularity by their cheerful spirit and fine detail and finish.

No. 104—" *A Pinch of Snuff*"Page 84

No. 118—" *Susette's Slippers*"Page 98

CHARLES ÉMILE JACQUE.

Born in Paris, 1813. Apprenticed to a notary, and ran away to become a mapmaker. Enlisted in the army in 1830 and served for seven years, practising drawing from life continually and selling his sketches, when he could, for a franc apiece. After his discharge he became a draughtsman on wood and a wood engraver, for two years in England and afterward in Paris. In 1845 he commenced to paint. In 1851 he received a Third Class Medal for Engraving; Rappel, 1861; 1863, for Engraving; 1861, Third Class Medal for Painting; Rappel, 1863; First Class Medal, 1864; Third Class Medal for Engraving in Exposition Universelle, 1867; Legion of Honor, 1867. First president of the French Society of Animal Painters, and an etcher of the first merit.

No. 67—" *On the Hill Side*"Page 44

No. 73—" *The Barn Yard*"Page 50

No. 77—" *The Sheepfold*"Page 54

FRÉDÉRIC HENRI KAEMMERER.

Born at The Hague, but after a preliminary course of art study in Holland sent to Paris, where he became a pupil of J. L. Gérôme. His earlier works were genre subjects of the more aristocratic social order, characterized by great elegance of design and execution. In 1874 "A Winter Day in Holland" secured him a Salon medal. In 1878 he exhibited at the Salon

"A Baptism," which has been engraved and is widely known. "A Marriage" is a companion piece which is also familiar to the public through reproductions. Kaemmerer has also painted many charming cabinet pieces of single figures or small groups, which are very decorative in character and gay and spirited in color and treatment, and are highly prized.

No. 128—"Ventose".....Page 109

J. S. H. KEVER.

Born in Amsterdam. A student of the modern school of Dutch water-color at whose head stands Josef Israels, he ranks among the first of the younger painters in his genre. His style is original, and his pictures are all based on nature. Simple incidents of the rustic life of Holland form their subjects exclusively. His works are extremely popular in England and Holland, and for a few years past have been steadily winning favor for themselves with American collectors.

No. 62—"The Spinner".....Page 39

BERNARD CORNELIS KOEK-KOEK.

Born at Middleburg, Zeeland, October 11, 1803. His father, the marine painter Johannes Hermanus Koek-Koek, was his first master, and he studied at the Amsterdam Academy under Schelfhout and Van Os. He established the Drawing Academy at Cleves, and in 1850 published at Amsterdam a readable semi-autobiography under the title: "Souvenirs and Communications of a Landscape Painter." He was one of the most popular landscape painters of his time, and Chevalier of the Order of the Lion of the Netherlands, and of the Order of Leopold of Belgium; received the Cross of the Legion and a Gold Medal in Paris, 1840, and was medalled at The Hague, Amsterdam, and Paris, in

1840 and 1843. He was a member of the Academies of Rotterdam and of St. Petersburg, and of the London Society of Arts. He died at Cleves, April 5, 1882.

No. 114—"Landscape".....Page 94

EUGEN KLIMSCH.

Born at Frankfort-on-the-Main. He was the son of a lithographic artist who in his day held high and profitable rank in his trade. Intended by his father for lithography, he went over to the higher art as soon as he was able to secure a footing in it. He is a professor at the Frankfort Academy.

No. 87—"Let Me See".....Page 67

LOUIS EUGÈNE LAMBERT.

Born in Paris, and a pupil of Delacroix, he turned, after a few preliminary experiments at figure-painting, to the delineation of pet animals, for which he possessed personally great fondness. He speedily discovered that he had struck a popular vein, which made him famous and rich. His cats have been called the most attractive and characteristic reproductions of animal life in the Salon and the Aquarellistes' Exhibition, and year after year they find appreciation, admiration, wide popularity by publication, and a ready sale. He has secured the medals of the Salon, and is a Chevalier of the Legion of Honor.

No. 122—"A Lesson in Entomology".....Page 103

JULES JOSEPH LEFEBVRE.....Paris.

Born at Tournan in 1836, and a pupil of Léon Cogniet. He made his *début* by gaining the Prix de Rome while yet a mere boy, with a "Death of Priam," which was critically hailed as

the revelation of a new talent. In 1866 his "Nymph and Bacchus" gained him a Salon medal, and was purchased by the State for the Luxembourg collection. His productions include portraits of a high order, allegorical and classical compositions, and some very remarkable painting of the nude. Of these latter his "Diana Surprised" is undoubtedly the most famous. It depicts the chaste huntress and her nymphs at their bath, in consternation at the discovery of the indiscreet Actæon playing the spy upon them, and is a model of a difficult subject treated with perfect purity of feeling, and in the most elevated style of art.

No. 134—"A Roman Market".....Page 115

ADOLPHE ALEXANDRE LESREL.

Born at Genest, in the Manche. A pupil of Gérôme, and a painter of genre, and occasionally of historical subjects, he exhibits regularly in the Salon and enjoys favor in portraiture. He is especially celebrated, however, for his important genre pictures of the Renaissance period, in which his skill displays itself in rich costumes and lavish and sumptuous accessories.

No. 130—"The Music Party".....Page 111

HECTOR LEROUX.

Born at Verdun in 1829, and a pupil of Picot, he won his first honors for his first picture, "A New Vestal," at the Salon of 1863 with a medal of the Third Class. In 1864 he took a medal of the Second Class, and ten years later one of the first. He received a Third Class Medal at the Exposition of 1878, and the Legion of Honor in 1877. His "New Vestal," purchased by the State in 1863, is in the Verdun Museum, and his "Funeral in the Palace of the Cæsars," of the Salon of 1864, in the Luxembourg. One of his most important works, "The Vestal Tuccia,"

which in the Salon of 1874 secured him his First Class Medal, is in the Corcoran Gallery at Washington. He devotes himself to antique subjects, and especially those associated with the history of the Vestals, and in them shows delicate skill and accurate archæological knowledge, in a charming ideal style.

No. 135—" *Sappho* ".....Page 116

J. L. LOUSTAU.

Born in Paris, and first challenged notice in the Salon by works of historical or narrative interest. He became an Exempt through his exhibits of 1879. He shows with equal credit in imaginative compositions, in genre, and in portraits, among which he divides his labors pretty equally. " *En Attendant le Café* " was one of his exhibits in the Salon of 1887.

No. 108—" *En Attendant le Café* ".....Page 88

E. LUGO.

No. 97—" *Old Age* ".....Page 77

JEAN BAPTISTE MADOU.

Born at Brussels in 1796, and entered at the Academy of Art, he studied later under François, but in 1814 had to surrender art to earn a living in commercial life. In 1818 he resumed his studies, subsisting by map-making for the government till in 1820, with the introduction of lithography into Belgium, he devoted himself to that art. He produced a great number of prints during twenty years more, accumulating a competency, but painting so little that his works are quite rare and consequently held proportionately valuable. He was esteemed at the head of Flemish genre painters of his day, was Professor of

Drawing at the Military School of Brussels, a member of the Academies of Antwerp and Brussels, and a Chevalier of the Legion of Honor and the Order of Leopold. He received a medal at the Salon of 1855, and a Diploma to the Memory of Deceased Artists in 1878. He died at Brussels in 1877.

No. 127—"A Delicate Measurement"Page 108

OLAVIDE.

Born in Spain. A member of the Spanish Royal Academy. Distinguished for his pictures of still life, in which special line he has been ranked the first painter in Spain. He is also an able painter of landscape and the figure.

No. 85—"Still Life"Page 62

ALBERTO PASINI.

Born at Busetto, Italy, he arrived at Paris at the age of twenty, and received his first noteworthy lessons in art from Eugène Cicéri, the Paris scenic artist, designer, and painter, supporting himself as a lithographer. Some of his earliest work was in scenic decoration for the stage. His first pictures at the Salon were of French and Italian subjects, and attracted no marked notice. He had, however, exhibited lithographs as far back as 1853. His friend, M. Bouréc, Minister of France to Persia, took the young artist with him, and with the commencement of his pictures of the Orient Pasini's success began. He received his first medal, of the Third Class, at the Salon of 1859, and others in 1863, 1864; the Cross of the Legion in 1868, and was made an Officer of the Legion in 1878, at the same time as he received the Grand Medal of Honor at the Universal Exposition, all for his pictures of Oriental life and character. He received a Medal at the Vienna Exposition of 1873, and is a Chevalier of the Order of St. Maurice and St. Lazare, an Officer of the Orders of Turkey

and Persia, and Honorary Professor of the Academies of Parma and Turin. Criticism has accorded him the rank of the foremost painter of Oriental genre alive.

No. 66—"Constantinople"Page 43

LÉON PERRAULT.

Born at Poitiers, July 20, 1832. A pupil of Picot and of Bougereau, it was not till 1861 that he secured notice in the Salon. In that year his reward was an Honorable Mention. Since 1863 he has displayed a series of striking works, of which "The Descent from the Cross" won him a Third Class Medal in 1864. "The Departure" was purchased by the State for the Bordeaux Museum; "Le Mobilisé, 1870," for the Châteaudun Museum. The "St. John" received a Medal of the Second Class in 1876, and was secured for the La Rochelle Museum. The same year brought the painter a medal at the Centennial Exposition in Philadelphia for his "Bather" and "Repose." Another of his pictures, "Christ in the Tomb," is in the Pau Museum, and the Marriage Hall of the Hôtel de Ville at the artist's native city has been decorated by him to the order of the State.

No. 129—"Il Penseroso"Page 110

JEAN-XAVIER-FRANCOIS ROFFIAEN.

Born at Ypres, August 9, 1820, he became successively a pupil of Kuhn and Calame. He achieved distinction as a painter of landscape, of a firm and well-trained hand in drawing, and clear and harmonious coloring. He has painted the landscape backgrounds to some of his compatriot Verboeckhoeven's cattle groups, as well as won independent distinction, chiefly by his mountain scenery. He was medalled in Brussels in 1848, received an Honorable Mention in Paris, 1855, and was invested

with the cross of the Legion of Honor in 1869. His "Monte Rosa," painted in 1875, is in the Modern Museum at Brussels.

No. 63—"On the Meuse"Page 40

EMILIO SANCHEZ-PERRIER.

Born at Seville, and a pupil of the School of Fine Arts of that city, and of Cano. He has also spent some time in study in France. He was one of the first modern Spaniards to raise the painting of landscape to the level of a national art. His view of nature is almost photographic, but his opulence of detail is, in his pictures, harmonized by delicate and cheerful color and refined tenderness of treatment. He has been called the "Meissonier of Spanish landscape."

No. 98—"Midsummer Noon"Page 78

J. DAVID DE SAUZA.

Studio at Paris.

No. 100—"Hunted Down"Page 80

AUGUSTE FRÉDÉRIC ALBERT SCHENCK.

Born at Gluckstadt, Holstein, in 1828. He was engaged in commercial life in England and Portugal, practising art as an amateur in desultory moments before he became a pupil of Léon Cogniet, when he devoted himself entirely to it. He was a man of means, to whom the practice of art was a pleasure, until soon after 1855, the year of his *début* in the Salon, when he lost his fortune and was cast upon his own resources. Thenceforth he painted for a livelihood, and won fame and fortune. He made a specialty of sheep, which he painted in dramatic and pathetic circumstances with vivid effect. In 1865 he was medalled and

sold a picture to the State. In 1876 he received another medal. Meanwhile a steady demand had arisen for his pictures, and he settled permanently at Écouen, where he converted an old barn into a studio and surrounded himself with sheep, cattle, and dogs, which he made use of as models. His diligence has been unimpaired by success. He is represented in most European museums, and his works are widely distributed, especially among the private collections of England and the United States.

No. 86—" *In Distress: Winter in Auvergne*" . . . Page 63

ÉDOUARD ALLAN SCHMIDT.

Studio at Paris.

No. 101—" *The Conchologist*" Page 81

C. B. SCHREIBER.

A pupil of the Paris École des Beaux Arts, and a young painter of genre of merit and growing popularity.

No. 103—" *La Bénédicité*" Page 83

PAUL SEIGNAC.

Born in Paris. A pupil of Picot, he early became a member of the colony of artists which gathered around the late Pierre Édouard Frère at Écouen. He paints in the same vein and with much the same selection of subjects as that master, and has produced some attractive and popular works, especially in the qualities of homely sentiment and domestic feeling.

No. 64—" *Childhood's Devotions*" Page 41

ÉMILE VAN MARCKE.

Born at Sevres, 1829, of artistic parentage, he served for a number of years in the Sèvres works—the daughter of whose chief chemist he had married—as a painter on porcelain. The encouragement of his fellow-townsmen, Troyon, who had himself commenced life in the Sèvres studios, finally drew him to Paris and developed him into a cattle painter. His work showed the Troyon influence strongly up to the latter's death in 1865, since which time Van Marcke's originality has asserted itself and he has taken a place of his own. He is an accomplished draughtsman and anatomist of animals, and a master of brush-work and vivacious effect. He was first seen in the Salon in 1857, was medalled at the Salons of 1867, 1869, and 1870, received a first-class medal at the Universal Exposition of 1878, and was invested with the Cross of the Legion of Honor in 1882.

No. 83—“*L'Abreuvoir*”. Page 60

EUGÈNE JOSEPH VERBOECKHOEVEN.

Born at Warneton, West Flanders, July 8, 1799, and a pupil of Balthazar Ommeganck, he devoted himself entirely to the painting of animals, many of his works, in which landscape played an important part, being painted in collaboration with landscape painters. Sheep were his specialty, and he painted them with extreme finish. He occasionally also painted portraits and essayed sculpture with some success. He was medalled at Paris in 1824, 1841, and 1855, received the Legion of Honor in 1845, and was a Chevalier of the Orders of Leopold, St. Michael of Bavaria, and Christ of Portugal, and a member of the Royal Academies of Belgium, Antwerp, and St. Petersburg. He was a tireless worker, and produced pictures almost to the day of his death, which occurred in 1881.

No. 102—“*The Hill Pasture*”. Page 82

No. 115—“*A Family Party*”. Page 95

JEHAN GEORGES VIBERT.

Born at Paris in 1840. A pupil of the École des Beaux Arts and of Barrias, he sent his first picture to the Salon in 1863, and a year later won his first medal. His compositions at this time were in the grand style, but finding them unsuccessful he turned to genre with a satirical and humorous turn, and at the age of thirty, after other medals in 1867 and 1868, was decorated with the red ribbon of the Legion of Honor. One of his great works at this time was "The Missionary's Story," which, at the Morgan sale in New York, 1886, was purchased by Mr. C. P. Huntington for \$25,500. In 1870 he went into the army, and was wounded at Malmaison. He is one of the group of artists who, in 1867, founded the Society of French Aquarellists, whose work has given water-color a permanent place in Parisian favor. As a water-colorist he is as brilliant and spirited as in oil. A wit, a *bon-vivant*, and a writer of keen style, Vibert has figured in literature almost as notably as in painting, and his wonderful powers of characterization and satirization have given him a unique and enduring place in his art.

No. 92—"The Wine Taster".....	Page 72
No. 94—"The Reader".....	Page 74
No. 96—"Vas-tu te taire?".....	Page 76
No. 120—"Un Nouveau Commis".....	Page 100

ANTOINE VOLLON.

Born in Lyons, 1833. As a pupil of the Lyons Academy, his work attracted attention while he was yet a boy, and resulted in his going to Paris, where he became a pupil of Ribot, and made his *début* in the Salon of 1864. He is a landscape, marine, figure, and flower painter of distinction, but is best known by his still-life pictures, of which he is considered the greatest painter alive. He has studied and imbibed the spirit of Chardin. Vollon was medalled in 1865, 1868, and 1869. In 1870 he received the Legion of Honor, in 1878 he received a medal of the first class at the Exposition Universelle and was made an

Officer of the Legion. He is represented by several works in the Luxembourg collection, and in 1871 created a sensation in London by his exhibit at the Royal Academy.

No. 68.—“*On the Seine*”Page 45

FRIEDERICH JOHANN VOLTZ.

Born in Nordlingen, 1817. The son of a skilful illustrator and etcher, he received his first instructions in art from his father. In 1834 he became a pupil of Albrecht Adam in Munich, but also closely studied the Dutch cattle-painters, particularly Berghem and Paul Potter. He travelled extensively in Italy, France, and England. He won his spurs as a painter of cattle and landscape, of the soft and idyllic order, was made a member of the Berlin and Munich Academies, and Royal Bavarian Professor, and received medals at Berlin and the Great Wurtemberg Art Medal. His “Return of the Herd” is in the Royal Pinakothek, Munich. He has practised lithography and etching with success. He died in 1886.

No. 79.—“*A Thuringian Landscape*”Page 56

OTTO VON THOREN.

Born in Vienna, where his first studies were made, he settled in Paris, where he became a pupil of Troyon and a student at the École des Beaux Arts. He devoted himself to cattle and rural scenes, and in 1868 received a medal for his exhibit at the Salon of that year. Although he signs himself Von Thoren, he is entered in French catalogues as De Thoren and Von Thoren indiscriminately, and record of his contributions to the Salon, etc., may be found under both names.

No. 81.—“*The Pasture*”Page 58

ALFRED WAHLBERG.

Born at Stockholm, February 13, 1834, in obscurity and poverty, he as a youth enlisted in a Swedish regiment as a fifer, and

in his leisure learned to play other instruments. His talent for drawing attracted the attention of a wealthy merchant, an amateur artist, and he taught him to paint in oil. Through his benefactor he received lessons from Hans Gude, secured his discharge from the service, and a subscription upon which to travel and study. In 1856 he made his *début* in Düsseldorf, and travelled in Holland later, helping out his income by teaching piano playing. Returning to Sweden, Charles XV. took an interest in his work and ordered several pictures. This enabled him, in 1866, to go to Paris, where he has since resided. In 1870 he received a Third and in 1872 a Second Class Medal at the Salon; in 1874, the Cross of the Legion of Honor; in 1878, a First Class Medal at the Exposition Universelle, and was made a Chevalier of the Legion. He is a member of the Academy of Fine Arts, Sweden, Chevalier of the Order of the North Star, Chevalier of the Order of the Wasa, Chevalier and Commander of the Order of Charles III. of Spain, and has several times declined the position of Principal of the Swedish School of Fine Arts. He is most famous for his moonlight subjects.

No. 70—"A Swedish Moonlight"Page 47

GEORGES WEISS.

Born at Strasburg. A pupil of Bonnat and of Grison, he appeared in the Salon of 1880 without exciting remark. In 1883 he exhibited a genre somewhat in the Grison feeling, the "Visite aux Ancêtres," which drew attention to him, since which time he has steadily added to his reputation by pursuing his labors in this field. His works abound in movement, and are always well composed and striking in subject, color, and effect.

No. 113—"Suite de Rixe"Page 93

P. WEISS.

No. 89—"Intérieur Algérien"Page 69

JULES WORMS.

Born in Paris in 1837 of a Jewish family of shopkeepers, he was made errand-boy to a draughtsman and print-seller, under whom, at odd hours, he picked up the rudiments of his art. Emancipated from the shop, he commenced to earn his living as a designer for *L'Illustration* and other periodicals, studying and painting in his leisure, chiefly under Lafosse; and in 1859 he made his *début* at the Salon with success. His touch was dainty, his color bright, and his humor fine and agreeable. Spanish peasant and rural life attracted him early as a field for subjects, and he has made many journeys into Spain for purposes of study. In 1867, 1868, and 1869 he was medalled at the Salon; in 1876 he received the Legion of Honor, and in 1878 a third-class medal at the Exposition Universelle. With Vibert and others he was one of the founders of the Société des Aquarellistes Français, and his pictures in water-color are highly esteemed by connoisseurs.

- No. 110—"After the Bull-Fight" Page 90
 No. 117—"An Interrupted Courtship" Page 97

HEINRICH ZÜGEL.

Born in 1850 at Murrhardt, Suabia. Studied in the Stuttgart Art School until 1876, when he became a pupil of his compatriot, Anton Braith, the cattle painter, in Munich. He gave his principal attention to sheep, which he painted with close detail, until, on a visit to Paris, a study of the works of Troyon and Rosa Bonheur influenced a revolution in his style. He developed greater breadth and strength of color, and gave some attention to cattle as well as sheep. He is a close student of nature, and is regarded in Germany as one of the most promising men in his genre.

- No. 69—"The Young Shepherd" Page 46
 No. 80—"The Amateur Plowman" Page 57

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No. 60

CHARLES ÉDOUARD DELORT

PARIS

"The Day's Menu"

(Pen and Ink)

12 $\frac{3}{4}$ x 10 $\frac{3}{4}$

While his eminence is making his early breakfast of chocolate and toast, his *chef* consults him as to the composition of the menu for the day. The question would seem to be a momentous one, as might be expected of such an event in a cardinal's household. The figures are good in character, the dignity of the master and the servile familiarity of the man being well contrasted. The drawing is the foundation for a well-known painting by the artist.

No. 61

ALPHONSE MARIE DE NEUVILLE

(DECEASED)

"A Winter Picket"

(Pen and Ink)

10 x 8½

An outpost of beleaguered Paris, on a midwinter day. A young officer, well muffled up against the weather, fully equipped with side-arms, and carrying a stout stick, is patrolling the post. Some soldiers crouch behind an improvised barricade in the rear. This is a drawing with the pen, slightly washed with India ink, and is full of character and spirit.

No. 62

J. S. H. KEVER

AMSTERDAM

"The Spinner"

(Water Color)

In a Dutch cottage interior a girl seated at a spinning-wheel is smoothing out a knot in her thread. The figure is simply and modestly clad, and unaffected and natural in pose. It occupies the centre of the composition, for which it provides the key-note of light and color. The light, which enters through a window on the right, is subdued as from a gray and cloudy sky. On a stool under the window is a basket filled with raw flax. The plastered wall behind is relieved by a couple of wooden shelves filled with crockery and household utensils, and a door-way hung with a dark woollen curtain. The floor is of brick tiles. The picture is low in tone, broad and firm in handling, and has the strength of a work in oil. It was painted in 1884, and is one of the small collection of works by this artist which introduced him to this country at the exhibition of the American Water Color Society, 1885, where they created a decided sensation among artists and collectors, and were at once absorbed into our private collections.

No. 63

JEAN-XAVIER-FRANCOIS ROFFIAEN

BRUSSELS

"On the Meuse"

9½ x 14¼

Upon the rocky bank of the river in the foreground, a dead tree lies prone where it has fallen before the storm. The farther shore is hemmed in by walls of rock. Trees lend a glow of verdure to the middle-ground, and the distance is a prospect of rolling hills. Two goats stand sentry on the ledge of rock in the foreground. The sky is of a blue gray tint, harmonizing with the clear cool notes of the landscape. The firm drawing and decisive and finished brushwork of the painter find characteristic expression in this excellent example of his style.

No. 64

PAUL SEIGNAC

ÉCOUEN

"Childhood's Devotions"

16 x 12 $\frac{3}{4}$

At the hour of prayer, announced through the cottage window by the village church bell ringing the Angelus, baby takes its first lessons in devotion on its mother's knee. An elder sister, kneeling beside it on the floor, with hands clasped in prayer, acts as its preceptress, while the good mother supervises and directs the exercise, so simple yet so serious in its bearing on her little one's future. The group occupying the centre and foreground is full of expression and true sentiment. It is lighted from a window on the right. Behind is one of those massive enclosed beds, a house within a house, still common in old French farm-houses. Humble comfort lends the place a homely attractiveness. The figures are good types, telling their little story without affectation or labored effort, and the picture is characterized by a genial glow of color and quiet and harmonious tone.

No. 65

JOHN FREDERICK HERRING

LONDON

"The Farmyard—Winter"

12 x 18

It is early morning in a typical English farmyard. Midwinter has blanketed the earth with snow, and frozen the horsepond over, so that its icy sheath has had to be broken to give the cattle drink. In the cold and cheerless sky the rising sun makes a spot of orange, with neither warmth nor brightness in its rays, dimmed by the mists of the frosty dawn. Two horses, a white and a bay, that have come to the pond to drink, occupy the foreground in patient resignation to their cold fate amid the strawy litter of the pigsty, in which some sleek swine root and grub, protected by their fatness against the nipping air, while the fowl of the barnyard perch upon the sty. In the middle-ground are other horses and pigs, and the buildings of the farm, their roofs loaded with snow, while the bare branchwork of a leafless grove barricades itself against the sky. The scene is thoroughly English, admirably characterized and painted with great care of detail, excellent drawing and sentiment, and a fresh and lively color scheme that lends a degree of cheerfulness to the cheerless scene.

No. 66

ALBERTO PASINI

PARIS

"Constantinople"

8 $\frac{3}{8}$ x 15 $\frac{1}{4}$

It is a busy day on the shore of the Bosphorus. The port is astir in all the bustle of current trade. At the coffee-house in the foreground merchants and traders gather in the shade to determine their bargains in the fragrant vapor of their cups and *chibouques*. A crowd of men and women fills the square beyond. A horseman rides along the quay, to whose stone posts some trading vessels are moored. In the middle plane the white walls of houses glow in the sunlight, with glimpses of the verdure of hidden gardens and the domes and minarets of the mosques beyond. On the farther shore of the strait the houses of Scutari constitute the horizon, with vessels at the wharves and others in the stream. The varied character of scenery and figures is closely studied, and the picture is painted in the artist's most brilliant style—the color bright, vivacious, and well balanced, the light luminous and vibrant, and the technique, while faithful to detail, large in results. The picture was executed in 1870, and formed part of the collection of the Hon. Levi P. Morton, at the dispersal of which it was purchased by the present owner.

No. 67

CHARLES ÉMILE JACQUE

PARIS

"On the Hillside"

8 x 12

Under a spreading olive-tree on the outskirts of a grove that crowns the hill the shepherd reclines in the shade upon the turf. His flock fills the foreground, exhibiting a variety of character and action as they nibble the grass or shamble purposelessly about with that helpless air that sheep possess as a heritage of race. The umbrageous shades of the grove are rich and strong in subdued color, a gleam of warm sunlight illumines the stretch of verdant middle-distance seen over the verge of the foreground, and a line of hills varies the contour of the horizon. The sky is that of mid-day, fleeced with clouds and subdued in airy brightness, and the picture, in composition, color, and technique, is a capital example of the master in his happiest mood.

No. 68

ANTOINE VOLLON

PARIS

"On the Seine"6 x 7 $\frac{1}{4}$

A river bank in midsummer ; willows that feather the air with verdant plumes ; water that mocks the sky with flashes of opal and of pearl, with a shade of turquoise at the marges that are shadowed by the herbage on the shore. This is the artist's subject. There is a barge or two in the stream. A bargeman wades in the shallow water, hauling his heavy boat out from its mooring-place. In the distance the meadows and farms make a prospect of fertile opulence, basking in the warmth of the season and the hour. The technique is swift and decided, as if to secure in the briefest space the fleeting and changeful impression of the subject ; but the little study has a solid quality and a fulness of color that few labored works approach. The color is bright and vivid, the rendition of light brilliant, and the spaciousness in sky and distance remarkable for atmospheric vastness.

192
No. 69

HEINRICH ZÜGEL

MUNICH

"The Young Shepherd"

10½ x 16½

The shepherd lad, a sturdy youngster, true child of the soil, burned brown by the sun, has, like a good commander, led his thirsty flock to water at a moorland pool. He dabbles his bare feet in the refreshing flood, while his fleecy charges shoulder and jostle each other in that stupid bewilderment of uncertain movement that sheep enjoy, among animals, the monopoly of on all occasions of independent action. The flock is composed of excellent individual animal characterizations, among which the lambs are very tenderly and prettily treated. The painting is in the artist's broader and better style. The color is mellow and transparent, the atmosphere good, and the grouping of the composition well arranged and picturesque.

No. 70

ALFRED WAHLBERG

PARIS

"A Swedish Moonlight"

10½ x 16¼

A bright moon, riding high in a sky filled with light clouds unstirred by any breeze, floods the level waters of a Swedish fiord with a light scarcely less brilliant than that of day. The mellow-ness of the moonlight warms the sky and sea with little touches of subtle color. A profound calm holds nature in its thrall. A lugger, seen in profile, with its sail flat against the sky, occupies the centre of the composition. In the dead calm which prevails, one of the crew gives the craft a shoreward motion with the oars, and it moves slowly, towing a small boat astern. On the low-lying shore nearest at hand are trees, and houses in whose windows lights gleam. The distant shore is similar in character, and a few craft are seen upon the remoter water. The vaporous dimness of the distance, the subdued brightness of the moonlight, and the simple and harmonious color scheme combine in forming a picture of striking and representative merit and marked significance and force. It is dated 1886.

280-1
No. 71

"CHARLES FRANÇOIS DAUBIGNY"

(DECEASED)

"The Normandy Coast"

6½ x 12½

The unruffled waters of a well-sheltered bay stretch, in a mirror-like surface, beyond the protecting headlands to the sea. A reach of barren rock and sand-beach, broken by a little inlet, occupies the foreground. On a spit of shore in the middle-ground the figures of some gatherers of driftwood are seen. A line of cliffs constitutes the harbor's barrier of protection in the nearer distance, and far beyond the sea loses itself in a blue sky grayed over with banks of cloud. Some boats lend life to the restful waters. The time is late afternoon, when the declining sun reconciles the varied features of nature and unites them all with a fine harmony of tint and tone, which, without impairing their force of color, adds to its attractiveness a special charm.

No. 72

PIERRE ÉDOUARD FRÈRE

(DECEASED)

"Testing the Broth"

10 x 8

The soup is on the fire and the pot is bubbling. With the gravity of a *chef* of the *cordon bleu*, the little daughter of the house has removed the lid from the kettle, and with the wooden ladle is testing its contents. Serene and serious, she goes about her work with the assurance of an expert and the intentness due to an operation so responsible in its nature. It is a humble rustic kitchen, with an old stove propped on blocks of wood to level it upon the uneven floor for its chief and most necessary article of furniture. The simple utensils of an economical domesticity hang upon the wall. These walls have been ripened and enriched by smoke and the fumes of years of cookery, until they tell the story of long use in the service of contented poverty. The picture has the subdued tone and the tempered mellowness of color for which the artist strove, and which constitute a distinctive feature of his admirable and heartily human art.

205.

No. 73

CHARLES ÉMILE JACQUE

PARIS

"The Barnyard"

10% x 6%

In the stone and plaster wall of a farm-house is the closed door of the hennery. A cock marshals his family of hens to this retreat with a proud strut. The fowl are drawn and painted with a close observance of individual character and movement. The color is mellow, and warmed by a flood of late afternoon sunlight into a ripeness of effect not common with the painter. Jacque was early in his career as a painter a devotee of and expert in chickens. He studied them in all their characteristics and habits, and painted many pictures of them. Among the curiosities of literature prized by collectors is a remarkable book on hens which he wrote himself, drawing the illustrations on wood and engraving them with his own hand, and publishing the work at his own expense. Copies of this curious monograph now command prices almost as great as the pictures of its author.

No. 74

J. A. AUFRAY

PARIS

"Children at Play"

10 3/4 x 8 1/2

Childhood is never so poor as to be deprived of all pleasures. It requires little to satisfy it for the moment. Brother and sister are here engaged in providing the rag-baby of the household with a ride. A battered basket, with a string fastened to its rim, serves as a coach. The brother fills the rôle of a prancing team. The little girl, kneeling by its side, arranges her favored pet in a position of comfort in the improvised carriage as carefully as if it were the proudest product of the puppet-maker's art, while the blue-bloused motive power looks down on her, impatient for the signal to start. The scene is enacted in a cottage room whose sparse and inexpensive furnishings carry out the suggestion of humble life conveyed by the dress of the children. The coloring is agreeable and the pretty group is well characterized and painted with a hand in full sympathy with its employment.

No. 75

260.—
CHARLES ÉDOUARD DELORT

PARIS

"A General of the First Republic"

10½ x 13¼

The invader is on the frontier, and the children of the newly born Republic press forward to dispute his advance. The army is billeted upon some provincial city, where its commander finds the shelter of the day in an aristocratic old mansion in which he makes himself at home with the ready freedom of an old campaigner. He has his maps and papers out, and the table is littered with them and with writing materials hastily procured. The marks of haste are everywhere about. On a stool to the right the old soldier has thrown his gloves. He has hung his hat, with its tri-colored plumes, on the back of his chair. His orderly has suspended his sword and pistols on the wall, and at the fire-place are some billets of wood, tossed there by a careless hand. An atlas, among whose plans the general has been rummaging, is thrown upon the floor at his feet, and with a severe and serious face he reads a letter whose envelope he has just torn off and cast aside. A brilliant white daylight illumines the picture through the window, which looks upon a narrow street. Thanks to its concentration of interest and its tension of expression one is prepared, in viewing it, for a sudden trumpet blast, a quick rush to arms, and the fury of a battle which shall run the kennels of the quiet city red with French and Austrian blood.

No. 76

CHARLES FRANÇOIS DAUBIGNY

(DECEASED)

"Twilight"

11 x 19 $\frac{1}{8}$

A turn in the windings of the river makes in the foreground a placid pool. On the left a path leads along the grassy bank to a farm in the middle-ground. The river-bank to the right is bordered with willow-trees. The farm is embowered in trees. The distance is a fertile rolling country, ending in a chain of hills against the sky. The sky is harmonized in a fine tone of blue and gray, lighted by the last gleams of the departed day. The landscape, ripe and green with a vivid freshness of color, commences to grow obscure in the dimness of descending gloom from the darkening sky. The scene, which breathes the spirit of peace and rural repose, is among the windings of the Oise, which the artist loved so well, and the picture is a sterling specimen of its creator's brush.

No. 77

CHARLES ÉMILE JACQUE

PARIS

"The Sheepfold"

6½ x 9

In the dusky interior of the sheep-stable a ewe and her lamb are feeding. The mother nibbles a meal from a rack filled with fresh-cut grass, dappled with wild flowers that have fallen under the indiscriminating sickle. Her offspring forages for morsels in the straw upon the floor. A cock scratches in the straw under the rack, and a water-bowl of heavy earthenware is on the ground. The light enters at a window on the left, with sufficient volume to render the composition effective with broad contrasts of illumination and shadow. The color is strong and good, the shadows transparent and rich, the sheep painted with excellent texture to their woolly coats, and the animals and fowl invested with life-like movement and spirit. The picture, which is full of character and the charm of a rustic episode, rendered with a frank and appreciative touch, originally formed part of the collection of Mr. John Wolfe.

No. 78

250-

JEAN BAPTISTE CAMILLE COROT

(DECEASED)

"Evening : Ville d'Avray"

8 x 6

In the middle-ground is the margin of a verdurous grove, over whose outlying thickets the roof of a farm is seen. The foreground is a grassy expanse, intruded upon to the left by a portion of a glassy pond. Some cows linger in this meadow, still grazing among the shadows of gathering twilight. The sky is luminous with a tender and fading light, and a vaporous indistinctness commences to veil the details of the landscape. It is the hour when the earth, sinking to rest, has its lullaby trilled to it from the throat of the nightingale, awakened in its covert by the silence of approaching night. The mystery of the hour hovers in the air, invests the verdure of the woodland with a secret charm, and spreads through the picture a sentiment of complete repose and security from the rude disturbance of worldly brawls, which is the soul and spirit of that rural life which Corot painted with such matchless art.

No. 79

FRIEDERICH JOHANN VOLTZ

(DECEASED)

"A Thuringian Landscape"

14 x 25½

Grouped at the margin of a broad and quiet stream four sleek and well-fed cows enjoy the comfort of a rich and pleasant pasturage. The end of a rude fence marks the boundary of their grazing ground. Beyond it a part of a farm-house shows itself, in the second plane, with a line of dwarf willows bordering the stream. Upon a landing place for boats, a little platform of plank built out over the shallow approach to the bank, a farmer's boy fishes with rod and line. The water makes a mirror under the bright summer sky, and the remote bank of the river is walled in with a low growth of trees. The coloring is fresh and bright, with cool and tender greens in the landscape and a radiant and pleasant sky, and cattle and surroundings are painted with the accurate drawing and careful finish which belong to the artist's best work.

No. 80

HEINRICH ZUGEL

MUNICH

"The Amateur Plowman"

18 x 31 1/4

Noonday has called a halt to the labor of the plowman. While he fodders some of his cattle at the tail of a cart, the youngster of the farm, who has brought him his mid-day meal, essays his powers at guiding the clumsy and ponderous plow. He has for assistants his little sister, who encourages the oxen with her voice and essays to urge them forward with her hand, and his dog, which barks its sharp commands at their heels with unheeded energy. But the patient brutes, bending under their heavy yoke, are in a stubborn humor. They are instinctively aware that the hour of rest and food has arrived, and decline to be driven beyond their limit of labor. The background is a grassed and thicketed bank, whose shadow lends force to the strong and harmonious color of the foreground. The composition is an unusual one with the artist, who is devoted to objects rather than action, both in its ambitious character and in the subject itself, and is carried out with a vigor, a puissance of color, and a breadth and freedom of handling that fairly rank it among the foremost of his productions.

No. 81

OTTO VON THOREN

PARIS

"The Pasture"

 $20\frac{5}{8} \times 22\frac{1}{2}$

A pasture-land, whose aspect suggests it to be located in one of the North German states, accommodates a grazing herd of cattle, in which an old farm horse forms a conspicuous figure. This solitary specimen of his race occupies the foreground of the composition, with a couple of cows for company. Other cows occupy the middle plane, whose expanse of herbage is traversed by a stream. The landscape is fresh and fruitful under a lightly clouded sky ; the cattle are treated with the knowledge of form and appreciation of their habits for which the artist enjoys a merited reputation, and the surroundings are executed with a hand whose practice is equalled by its skill in reproducing the sensations of the painter's eye.

No. 82

GUSTAVE COURBET

(DECEASED)

"The Mountain Brook"19 $\frac{1}{4}$ x 28 $\frac{1}{4}$

A shallow rill breaks a channel for itself down a rocky hill-side, following in its course the irregular line of a natural gully. It runs in ripples and miniature cascades over a bed of stones. On the right a path, beaten out by the feet of shepherds and their flocks, from the short and scanty herbage, follows the direction of the brook. A scattered growth of young birches and other trees, poor in foliage and attenuated and stunted for want of sustenance in this unfertile and unresponsive land of stone thinly masked in moss and mould, sparsely clothes the hill-side. The season is early autumn. The sky is clouded, and a wan light, made more wild by the shifting shadows of flying clouds, illuminates without warming the picture. The canvas is extremely characteristic of the artist at a period and in a mood when his worthiest and most valuable work was performed.

No. 83

EMILE VAN MARCKE

PARIS

"L'Abreuvoir"

16½ x 22½

Three fine old cows are gathered at the rude and solid watering-trough fed by a spring in the middle of a spacious pasturage. Green meadows extend on every side. One of the cows, in the immediate foreground, seen from behind, drinks deliberately and slowly. On the other side of the trough a second animal, standing, looks up from her potations as if attracted by some unusual object. The third cow lies in the ease of repletion near the trough. Cattle graze in the level distance. The sky is clouded, but illuminated to the right with a burst of sunlight. The coloring throughout is rich and strong, and the execution free, bold, and full of power. The textures in the hairy coats of the cows are suggested with masterly brushwork, and the firm drawing and massive painting of the animals, which have the modelling and solidity of life in miniature, are suggestive of Troyon. The picture is a rare example of Van Marcke, in his most artistic and fortunate spirit, face to face with a congenial phase of nature, which he seizes upon for its own sake and his personal gratification.

No. 84

JEAN JOSEPH BENJAMIN CONSTANT

PARIS

"La Sultana"

54 x 37

Against a heavy curtain of green velvet, embroidered with gold, is relieved the figure of the mistress of the harem, in the proud pose of one accustomed to absolute command. The figure is seen in profile, looking to the left, and drawing the curtain aside with the right hand. The expression is one of anticipation and preparation for an assertion of authority. The face is young, with barbarically beautiful outlines, and a pale olive complexion, slightly flushed with blood in the cheeks. The head is wound about with a red scarf, whose color is almost entirely concealed by gold embroidery, and whose ends descend upon the back. The figure, which is seen at three-quarter length, is attired in a robe of rich green stuff, sumptuously set off by heavy gold figuring, and bound about the waist with a striped sash, whose fabric is shot with gold and silver threads. The throat, bust, and arms are bare, and on the left wrist a jewelled bracelet accentuates the subtly delicate coloring of the flesh. An enormous hoop of gold in the left ear is loaded with golden coins. The flesh is remarkable for the tenderness of its tints, the delicacy of its modelling, and the firm and solid quality of life with which it is endowed. In contrast with the opulence of green and gold with which it is surrounded, it acquires a salient brilliancy without impairment of its own richness of tone. The picture was painted in 1880, and is a masterly specimen of the artist in the full flush and glory of his powers.

1125

90-
No. 85**OLAVIDE****"Still Life"**35 $\frac{1}{4}$ x 22 $\frac{1}{2}$

A hare, recently shot, is suspended by the hinder leg to a kitchen wall, its head resting on the floor. A lemon, an onion and a head of garlic, the other concomitants to the ragout, are distributed about the floor. Without any special attempt at arrangement the artist has produced, by the vivid realism of his color and textures, painted in full light and without the advantageous aid of effective contrast, a picture whose interest and value are independent of the commonplace materials of which it is composed. The fur of the hare is particularly successful in treatment.

No. 86

AUGUSTE FRÉDÉRIC ALBERT SCHENCK

ECOUEN

"In Distress: Winter in Auvergne"

35¼ x 57¼

The sheep, abandoned by their shepherd in one of the savage passes of the desolate Auvergne mountains, huddle together to die. The tempest whirls the snow in blinding clouds among the crags and drifts it over the doomed flock, whose piteous last appeals for salvation are drowned by the howling of the gale. The shepherd's dog, more faithful to his duty than his master, guards the charges whose fate he is to share, and joins his voice to theirs in that cry of hopeless desperation which is but a jest for the forces of the tempest. Under the pitiless sky, grim in its gray and stony impenetrability as a vault of granite, the wan storm-light suffuses the picture with a livid and death-like illumination. Nothing could be more pathetic than the helplessness and the inevitable fate of the poor brutes, held as in a vise by the clutch of the storm, deserted by their trusted guardian, with the snow for a shroud and the roaring wind for a requiem; and, in its humble place, nothing could be grander in its heroism than the fidelity to his trust of the old dog, who, when his master flies, remains to face death in the place which the long custom of serious duty, honestly performed, has made his own. This masterpiece, which in the estimation of the artist as in that of the critics holds first place, was purchased from the collection of Mr. John Wolfe.

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No. 87

230-

B.

EUGEN KLIMSCH

FRANKFORT-ON-MAIN

6.000

"Let Me See"

24 1/2 x 17 1/2

(Water-color)

5 1/4 x 3 3/4

The servants of the house are prying into the secrets of their betters. The old butler has found a letter, carelessly dropped and left unnoticed by its owner, and, seated on a dressing-table, with his feet rudely rested on a dainty chair, he peruses his prize with well-satisfied deliberateness, disdainful of the appeals of the pert chambermaid for a share of the illicit information he has become master of. The picture, miniature in dimensions, is full of character, bright and clear in color, minutely perfect in drawing, and of an exquisite finish of execution.

No. 88

ROBERT DE CUVILLON

PARIS

240 - c. 1840 B. found
"Pour Passer le Temps"

(Water-color)

12 x 8

Having purchased a nosegay of the pretty girl just around the corner, because she was pretty, it is quite in the natural order of things that our cavalier should present it to the next pretty girl he encounters, who happens to be a modest little serving-maid innocently watching the town over the half-door of her master's house. She accepts the favor because she dares not refuse one from so gallant a gentleman, and he takes advantage of the fact to prolong the flirtation. He is a very splendid figure, as he leans against the door-way with one hand on his hip and the other on his sword. How many serving-maids could resist that red mantle, that buff coat, and that ruff, stiffened with starch to the solidity of a silver platter? Perhaps this one could answer us, if the artist had only given her audible voice as well as visible form.

210-
No. 89**P. WEISS**

PARIS

"Intérieur Algérien"2 f. 100 - 100
(W. ~~100~~ 100)

23 1/2 x 19

The merchant of bric-à-brac has brought the choice of his stock to submit to the inspection of a powerful patron. His lordship is enjoying the perfumed seclusion of his harem, and the trader awaits his pleasure in the antechamber, watched with suspicious eyes by the armed sentry who guards the entrance to the privacy of the house. While he tarries the pedler reviews and reassorts his stock, turning over in his mind the cost this piece or that represents, and the price he is likely to obtain for it. He has in his hand a decorated vase, over which he lingers lovingly, as the gem of his collection. Inlaid armor, old weapons, and other objects of curiosity and utility represent the remainder of the bait with which he hopes to transfer some patrician gold to his plebeian purse.

No. 90

CESARE DETTI

PARIS

"La Leçon"

(Water-color)

28 x 20 $\frac{1}{4}$

300-
✓
c. mes.
2 fig.

Spring is in full flower. The grass is green with its newest freshness and the scattered trees of the straggling orchard are in a blossom that gives a tender blush to the landscape. Phyllis has gone forth to fill her basket with the first buds of May, and on her return, finding Corydon piping to his flock upon a flowery bank, has paused to listen first, and next to take a lesson in melody from him. There can be no harm in this. Surely it is innocent enough, with the village in plain sight and hearing under the gay spring sky. So Phyllis takes her lesson in rustic melody with an obedient spirit, touching the pipe with an uncertain hand, whose clumsiness makes her smile archly at herself, and Corydon, sitting by her side, corrects her errors like the good master that he is, while the browsing flocks surround them with a wall of fleecy innocence. There are always new ways of telling an old tale, and this pretty pastoral is one of them.

No. 91

LÉON GIRARDET

PARIS

2/25/18 1/2
"À l'Abreuvoir"

(Water-color)

25 x 18½

A trooper, from the garrison of the town—one of those old towns which render France reminiscent of the past even to-day—has dismounted at the public fountain to flirt with a piquant water-girl who sits perched upon the stone rim of the reservoir, with her unfilled jar in her hand. He stands before her in all the splendor of military dandyship, his right hand on his hip and his left resting on the hilt of his long sabre. An expression of impudent self-esteem marks his audacious face, and even his gilt epaulettes have an impertinent upward cock upon his shoulders. He evidently makes love, like war, without hesitation, and calculates to carry hearts, like fortifications, by storm. The background is provided by a house-wall, of characteristic architecture, with a deeply recessed window above the street, on whose broad ledge plants are set out to grow and song-birds hung in their cages, and the picture is bright with the cheerful light of a cool summer day.

400-
✓
Amate
No. 92

JEHAN GEORGES VIBERT

PARIS

"The Wine Taster"

(Water-color)

14 x 9½

It is a sample of the new vintage that mine host tastes, seated under the crumbling wall of his neglected tavern court. He has the bottle on the stone bench near by, and while he rolls the flavor of a mouthful on his tongue, tests the color of the fluid in the tumbler which he holds against the light. His figure is composed in a comfortable posture, and he shows in face and attitude the proper appreciation of the importance of his employment. The costume is Spanish, of the fervid South, and the surroundings, like the figure itself, of admirable characterization.

No. 93

JEAN BAPTISTE EDOUARD DETAILLE

PARIS

"Soldats Bavarois"

(Water-color)

7 x 6½

Two Bavarian troopers are posted on picket duty on a French highroad. They occupy their saddles side by side, erect and vigilant. The figures are seen in profile, their uniforms and the similarity of color in their chargers rendering the effect of the impassive group singularly suggestive of latent power. Each trooper has his carbine at rest upon his saddle-bow, with his hand upon its stock ready to throw it into position for use. One has relieved the monotony of his vigil by recourse to his pipe. The road skirts an eminence, and is bounded by a line of bushes, over which the pickets, from their seats, can observe any movements of life on the plain below. The period is winter, with a cold, bare sky and a cheerless atmosphere, and the picture is wonderfully exact in the minutest detail of uniform and equipment, without sacrifice of its artistic force.

No. 94

JEHAN GEORGES VIBERT

PARIS

"The Reader"

(Water-color)

10½ x 14½

Seated in the most retired corner of the convent garden a friar of the Carmelite Order peruses the news of the day in one of those journals which may not, perhaps, enjoy the full sanction and approval of the Church. The reader is, however, pretty safely barricaded from reproving intrusion among the garden thickets and the flower-pots, and he reads on in an interest which grows more absorbed with every line. He has lighted on some item of particularly worldly and profane interest, and he reads and re-reads it until it imprints itself upon his memory. What a wicked world it is, to be sure ! What base men and wanton women inhabit it ! One is much better off here in this quiet retreat where even the news of unregenerate society has to be smuggled over the garden wall. And yet it is rather dull sometimes, and there is not as much variety to the prospect as one might find on those marvellous boulevards, where such strange things are always happening !

No. 95

ÉTIENNE PROSPER BERNE-BELLECOUR

PARIS

0 mm
"In the Trenches"*Chapman*
(Water-color)

14½ x 20

There are more cheerful places in the world than the trenches of an army in the field upon a winter day. So, no doubt, thinks this sturdy soldier of the line, smoking his pipe behind the earthworks, with the distant snap of musketry and the bellow of a cannon now and then to remind him of the value of a bank of solid earth when you rest on the right side of it. The leaden sky is wild and grim. The ground is puddled with pools of icy water from the rains of the night. The sodden soil thrown up to form the intrenchment wears a shiny crust of mud. But any port is welcome in a storm, and this is one where, for the moment, the anticipation of death does not intrude, and where the weary campaigner may ease his back of its burden and enjoy at least one pipe of peace, in defiance of man and the elements whose terrors he mocks.

No. 96

JEHAN GEORGES VIBERT

PARIS

150 ✓
*C. 2004**
"Vas-tu te taire?"
Cardinal parrot

(Water-color)

24½ x 19½

His Eminence has seated himself in his library, in whose studious obscurity his cardinal's vestments make a gorgeous glow of color, to the composition of an important thesis. He has had his authorities brought down from the book-shelves and piled in volumes of ecclesiastical lore upon the table convenient to his hand. The passages he requires for reference have been marked out, and the preliminary paragraphs of his manuscript have led up to the important points for discussion, when the impertinent importunities of His Eminence's pet cockatoo have made themselves disturbingly manifest. That unregenerate bird, having cleaned his morning orange to the skin, has climbed upon the back of his master's chair and set up a clamorous demand for further provender. His Eminence has endeavored to close his ears to these piercing appeals, but without avail, and finally in despair turns on his pet and menacing him with his quill demands, "Will you shut up?" Polly's attitude of defiance, with erected crest and ruffling plumage stiff with wrath, does not promise well for future obedience, and His Eminence's face is too good humored to suggest a resort to ruder punishment than the summary removal of the offender from the room, an alternative to which, it is plain to see, he will presently have recourse.

No. 97

E. LUGO

"Old Age"

12 X 9

It is an old age of humble condition after a life of labor. Bent by her years and wrinkled and worn by time and care, this grandam must still perform her share of service for her daily bread. Little as it may be, such work as she can do is part of the common contribution of the family to the family's good. The eyes that can no longer see to thread a needle, the hand that has grown too feeble to perform the ruder menial offices of the house, may scour the pots and pans and polish the pottery, and in such small ways render itself useful till the summons comes to a rest which is interrupted by no call to toil.

No. 98

EMILIO SANCHEZ-PERRIER

SEVILLE

"Midsummer Noon"

10 x 6

The bank rising from the roadside is protected by a wall of rough stones with a picket fence upon the top. Beyond the fence is seen a glimpse of the vegetation of a farm garden. Steps of stone lead through the wall from the road to the level of the garden, and on the right hand an end of the cottage appears. It is the dead hour of a midsummer day. The old farm-house and its inmates doze together in the drowsy heat, while nature pants in the broad glare from a sky which blazes in a vast blue expanse of ether unspotted by a cloud. The road is deserted, and no wandering feet stir the dry dust that powders wayside weeds and grass. The sun is supreme master of the scene, which it rules with a sceptre of fire.

No. 99

V. BACHEREAU

(DECEASED)

C. 025
"The Guitar Lesson"10 $\frac{1}{4}$ x 8 $\frac{1}{2}$

The hour of the music lesson has brought with it the music-master and his scores, and Mademoiselle has taken her guitar up for a resumption of the practice of yesterday. It is rather humdrum work, this thrumming and picking at a couple of stretched strings, but fashion has decreed the guitar to be an instrument worthy of favor, and it is better to be dead than out of style. So Mademoiselle seats herself in the deserted drawing-room, with her music on the stand before her, and takes her day's dose of instruction with as good a grace as if she really enjoyed it, while her instructor flatters himself with congratulations upon a rarely appreciative and diligent pupil, and is happy in this satisfactory self-deception.

No. 100

J. DAVID DE SAUZE

PARIS

"Hunted Down"

10 X 12

After a long chase by the Republican hussars a dreaded Vendean leader has been brought to bay, and is at the mercy of his captors. He stands defiant, his long yellow hair falling in a ringleted mass upon his shoulders, his white coat of many capes a symbol of his political faith. His faithful and gallant steed, shot down by a bullet from the carabine of one of the hussars, breathes its last at his feet. He faces his captors with clenched fists. Their commanding officer, with a tight bridle-rein and his bare sabre in his hand, ready for any emergency, interrogates the captive quietly. Behind the Vendean the soldier to whom he owes the downfall of his steed sits in his saddle, with reloaded carabine, ready to mete out to the master the duplicate of the bullet he gave the brute. One of the hussars bandages his wrist, wounded by a pistol shot from the desperate fugitive. His comrades watch, alert for a command. The horses pant after their long and furious race. A dreary landscape, diversified only by thickets of stunted trees, furnishes a background under the gray shadow of a clouded and unfriendly sky. The picture is treated with exquisite minuteness of detail, is fine and true in color, and is perfectly realistic in treatment, though intensely dramatic in conception and effect.

No. 101

ÉDOUARD ALLAN SCHMIDT

PARIS

"The Conchologist"

6¼ x 8¼

The Professor is at work in his study classifying the latest additions to his museum. From a box whose cover has been just removed an invoice of sea-shells is offered for his investigation. He has already commenced the work of record, sitting at his table, with some of the most precious of his recent acquisitions before him. He and his surroundings are alike typical of the absorption of science in itself, in utter defiance of worldly things. He wears an old furred gown; he sits in an old chair of carved wood whose leather is rotted by time; he writes at a worm-eaten old table, splendid even in its decay, and for reference has old books, broken from their bindings, with covers battered and tattered by usage and years. The room is, like its inmate and its furnishings, neglected and left to the tender mercies of dust and time. While the shells sing their songs of mystery in his ear, the master of the house has no mind for every-day affairs. Beyond the walls of his neglected study expand vast vistas of the unrecorded past, and in the mute companions of his solitude he studies, step by step, toilsomely and slow, the creation of the universe of which they are the earliest surviving record.

No. 102

EUGÈNE JOSEPH VERBOECKHOEVEN

(DECEASED)

"The Hill Pasture"

10½ x 13½

The flock has been sent to the hill pasture, where the grass has ripened early in the sun. The sheep graze on the turf, or seek among the rocks for more attractive food. Watching her lamb, the ewe remains quiescent. An old goat—made wise by experience, no doubt—reposes beside her, satisfied with the abundance that is within his reach, without putting himself to the trouble of seeking more. Beyond the hill-top, with its crown of stone and thickets, a rolling country, with hill and dale and pasture, farm and woodland, extends to the blue horizon in almost interminable undulations. In the farther middle distance a figure makes a spot in the landscape, and gives it the interest of human life.

No. 103

CH. B. SCHREIBER

PARIS

"La Bénédicité"

9½ x 5½

105-

It is the hour of refreshment for the body in the humble habitation of a refresher of souls. The *curé* of a poor country congregation invokes a benediction on his simple meal. The old priest stands in prayer before the crucifix, which is the only ornament of his walls. Upon the table beneath it is set forth the feast he asks a blessing for—a bowl of soup, a loaf of bread, a little thin wine in a decanter, and a jug of water. There is an expression of exalted devotion, of noble resignation and moral purity, upon the fine old face turned to the carved emblem of the Redeemer, which sanctifies his life of humility and sacrifice and pious duty. No blessing, one may be assured, could be refused to such a supplication from such a source.

No. 104

LEO HERMANN

PARIS

"A Pinch of Snuff"

13 x 9½

It is early morning in one of those quarters of Paris where the quiet streets are not disturbed by busy traffic, and where institutions of Catholic instruction and education still hold their own. One of the great officials at one of the seminaries is enjoying his morning exercise and his newspaper together, when he encounters an inferior in clerical position, some newly naturalized country *curé*, also indulging in his morning stroll, with his snuff-box instead of a journal of the day for consolation. The greetings of the morning are exchanged, and the snuff-box produced by the *curé*, as by custom immemorial among snuff-takers. The proffer of a pinch is accepted with condescending dignity by the great man, who adds a jocular observation to his abnegation of his superiority. Meanwhile he keeps his newspaper carefully concealed behind his broad back, possibly in order not to shock his rustic brother with a hint at the worldliness of his employment of his leisure. The scene of the little comedy is laid on one of those gray and misty winter days peculiar to Paris, and in the far distance the dome of the church of Sainte Geneviève makes a mass of deeper gray against the sky.

✓
No. 105

940

JEAN BAPTISTE ÉDOUARD DETAILLE

front PARIS O. cost.

"En Vedette"

13½ x 8½

A French lancer, mounted and seen in full face, is posted for a duty of solitary vigilance. He holds his position, watchful and immobile as a statue. The type of the French soldier is admirably rendered, and the equipments, the trappings of the horse, as well drilled as its rider, the fine drawing, excellent modelling, and solid treatment give the simple group the breathing spirit of life.

No. 106

ORESTE CORTAZZO

PARIS

340
✓ Cort
studio model
musical
"The Eavesdropper"

18 x 14

The painter, employed in the delicate operation of putting the finishing touches to his picture, is correcting the pose of his model, who, charming in her half-draped beauty, is posed upon a column in proximity to his easel. The picture is already enclosed in its splendid frame, ready for the examination of the patron who commissioned it. The moment is critical, and there is no time to waste in restoring to their portfolios the prints scattered on the floor, or in setting up the jar filled with brushes which has been upset by the artist's excited foot, for His Lordship may be here at any moment. In the magnificent surroundings, the priceless tapestries and ornate decorations of a great house, one can read the story of an artist installed, as was the custom of the last century, in the mansion of his patron, there to execute the work he has been honored with. Yet jealousy has found its way even into this privileged retreat, and in the usual shape of a pretty woman. Perched on a chair behind a screen an eavesdropper, in the person of a fair devotee of the artist rather than his art, essays to obtain a glimpse of the unveiled charms of a possible rival. The screen is high. To overlook its top she must find perilous footing. The painter, eager in his work, and the model, devoted to her duty, are equally unconscious of intrusion, and unsuspecting of the possible explosion that a slip of a high-heeled shoe and the tumble of a flimsy barrier may result in.

No. 107

PAUL GROLLERON

PARIS

"On the Outpost"

17 X 26

The picket guard has hastily thrown up an earthwork far in advance of the army. Protected by this artificial defence they may survey in comparative safety the extensive plain over which the enemy must advance. The time is the earliest portion of the spring, when winter still lingers in forbidding inclemency. The soldiers have made a little fire of twigs and the branches of bushes, and one of them sits and warms his hands over its feeble blaze. Another opposite him, a stalwart and determined military type, sits upon the base of the earthwork, smoking his pipe. A third, erect on his feet, surveys the distance over the top of the embankment. Accoutrements are scattered about, and behind the vigilant group of sentries four soldiers, who constitute the guard which they have relieved, sleep in various attitudes of uncomfortable rest. A night of frost and gloom is promised by the pale yellow sunset under a level bank of leaden cloud. There may be bloody work before dawn behind this wall of earth, if the Prussians should take advantage of the darkness to advance upon the lines.

No. 108

J. L. LOUSTAU

PARIS

"En Attendant le Café"

21 X 25 1/2

The fortune of the annual reviews and sham fights has billeted on the *curé* of the village a lusty young dragoon, who has made himself thoroughly at home. The *curé* and his assistant find in this robust and jovial youngster a spirit by no means uncongenial to them, in its reminder of their own youth and the world they so long ago renounced. The hosts and their guest have been dining in the parsonage garden. The dinner has been despatched, and while they await the coming of the coffee, without which the meal would be incomplete, the guest instructs one of his clerical friends in the sabre exercise, carried out in dumb show. He lunges with military vigor and expertness; the old priest, embarrassed by his gown, parries clumsily; the good *curé* reclines in his chair and laughs at the maladroitness of his deputy, while the pious old housekeeper pauses on the steps on her way from her kitchen, paralyzed by amazement at the unwonted and undignified spectacle that reveals itself to her horrified eyes in the sanctity of the clerical garden and under the very shadow of the Church, to whose service the place and its inmates are consecrated.

No. 109

HIPPOLYTE PIERRE DELANOY

PARIS

"Les Condittori"

28 x 36

In the vaults of a chateau which they have put to sack, the leaders of a band of freebooters are gathered for a division of their spoil, while the rank and file still pillage and destroy overhead. Their plunder surrounds them, piled and scattered about among the wine casks and the kitchen trumpery of the cellar in lots for which the plunderers are dicing. The leader of the band stands, dice-box in hand, making his cast upon a barrel head. His four associates watch the fall of the dice with interested eyes and expressions that would indicate a throw of high value as the calculations of the game go. The follower of the camp—for even such a camp must have a follower—a handsome peasant girl who holds a tambourine in her hand, looks on with equal attention. The types of the freebooters are well contrasted. The leader, gallant in attire and person, is a marked opposite to his grim old lieutenant, a veteran in sack and rapine, incased in steel armor and armed with a ponderous sword. The other subordinates are equally varied in type, and the group is an epitome of a certain and extremely dangerous class of humanity in a fierce and contentious age, when might made right and the scale of justice was turned only by the weight of the poniard and the brand.

No. 110

JULES WORMS

PARIS

"After the Bull-Fight"

23¼ x 28½

The festivities of the day are over. The *espada* has done his work, amid applauding thousands, and left the carcass of the last victim of the bull-fight prone in the arena. To complete his professional triumph, he is without a drop of the life-blood of his victims to sully his splendor, and so he takes his ease and refreshment at his inn, in perfect enjoyment of himself. He presents a splendid figure, all purple and silver, with a flash of gold from his yellow cravat and sash, and a gleam of snow from his spotless linen. Strong and confident, and bold of face and expression, who would recognize in him the butcher of beasts of an hour before? In the court-yard of the *posada*, the relic of an old Moorish palace by its architecture, with the shade of vine-leaves and the scent of flowers to refresh him, he sits, cigarette in hand, a type and symbol of his race. His gorgeous mantle, now that it has the eyes of no bulls to dazzle, is tossed over the back of the chair on which he rests his right arm, while his left holds up the glass for the maid of the inn, in her crimson mantilla, with the roses in her hair, to fill. His sword, its good work done, lies sheathed upon the ground. An humble admirer standing beside him—for who would dare to sit in the presence of so great a man?—touches his guitar, and thrums from it a pæan of triumph to the victor of the day. Surely Napoleon or the great Frederick never won a greater victory, nor enjoyed it more.

✓
No. III**LUIGI ALVAREZ** *Cont. 24*

ROME

"Signing the Contract"

24 x 16

The bridegroom and the bride are performing the important duty of securing the formal sanction of the Church for their union. They are signing the contract, upon their wedding-day, in the study of their spiritual adviser. His Reverence, seated at his table, points out to the bride with pleasant gravity the place upon the parchment where her name must go. The bridegroom removes his glove preparatory to taking the pen from her hand and executing his share of their mutual task. He is splendid in a gala costume of the last century. The bride is arrayed in the height of Spanish coquetry for occasions of great state. The study is a museum of picturesque objects, rich furniture, and the tapestries and tissues of a luxuriously appointed house. What with the brightness of the two chief figures and the sumptuousness of their surroundings, the picture presents one of those harmonious splendors of glowing and flashing color which the artist executes so fondly and with such success.

190-
✓C. oms
No. 112

ÉMILE BAYARD

PARIS

"The Flower Girl"

16 x 12½

She is a type of womanhood as wantonly and luxuriantly beautiful as the blossoms she vends. Her piquant face, smiling with coquettish invitation, is crowned with a hat of straw, whose broad brim is caught up against the crown on one side with a blood-red rose. Her ripe charms swell above a bodice of black velvet, and from the sleeves of a chemise of snow-white lawn her rounded arms emerge. The right hand holds a wicker tray of flowers against her hip, while the left shakes a particularly choice blossom in the air, to challenge any taker. Under her brown overskirt a skirt of flowered silk is seen, with stockings of violet silk beneath and slippers with scarlet bows. The figure is full of animation, spirit and expression. The background is a simple landscape scheme, with a stem of hollyhocks that in their bold and glowing beauty suggest the character of the fascinating flower-vender herself.

No. 113

✓
GEORGES WEISS

PARIS

"Suite de Rixe"

35 x 45½

It is the result of a quick brawl after a tavern feast. Two ruffling gallants have sat down to eat and drink together in perfect amity, and arisen to take each other's lives. All the signs of a desperate contest are present. The table is a wreck. On the stone floor are scattered shattered crockery, broken glasses, smashed bottles, and a sword with its blade snapped in twain. One of the combatants, stabbed in the breast, reclines in an arm-chair, supported by a bystander. He is pallid from loss of blood and insensible. At his side a bearded friar pours a styptic from a bottle upon a bandage. A man behind him calls in excitement for help. In the background, to the left, the landlord and a guest struggle to restrain the furious assassin, who howls imprecations and threats at his victim. An elderly guest, on whose meal the bravo has intruded in his rush for escape by the window at which the former sits, looks on in mute astonishment and fear. A serving-maid, entering with a fresh supply of wine, halts in consternation at sight of the consequences of the tragedy which has occurred during her few minutes of absence. The period is of the seventeenth century. The scene is realized with great dramatic art. The color and handling support the spirit of the conception and render its presentation strikingly vivid.

No. 114

BERNARD CORNELIS KOEK-KOEK

(DECEASED)

"Landscape"

10 X 15

From the summit of an elevation the eye is led over a wide expanse of distance—a plain diversified with pasturage and woodland, in mellow atmospheric gradations of tint—to blue hills and a sky varied with breeze-blown clouds, and brightened by a genial sun. In the foreground, at the left, is the edge of a grove of majestic oak-trees. A few willows grow in the moister soil around a rock-rimmed pool that occupies a portion of the foreground. In the middle ground, upon the descending slope, some sheep are grazing, watched by a shepherd. The scene is one of pastoral fertility, unmarred by any disturbing contrast of scenery or influence of weather.

No. 115

✓ EUGÈNE JOSEPH VERBOECKHOEVEN

(DECEASED)

"A Family Party"

23½ x 31½

A fine ewe, with almost an expression of maternal pride upon her face, reclines in the centre of the composition, with her two pretty little snow-white lambs under her eye. She is at rest, but watchful. It is the first day's freedom that her offspring have enjoyed, perhaps, for they are apparently satisfied to rest under her guardianship instead of enjoying the freedom of the fields to which they have been admitted. Another sheep, unencumbered by family cares, stands behind this family group, and surveys the prospect for its most succulent forage. Hens and ducks peck about for food. The farm is close by, as the surroundings indicate. The background affords a pleasant prospect of open country, with a windmill and a village, serenely harmonized under a sky without a threat of storm.

No. 116

JEAN JACQUES HENNER

PARIS

"La Fiametta"

17½ x 12

Her face is presented in profile, looking toward the left. The light coming from in front of her, and rather high up, makes upon her forehead a mass of shadow from her rich crown of dusky hair. The face below is of a pale ivory complexion, exquisitely rounded, with a tiny ear whose delicate lobe receives a last touch of light. The outline of the face is of great purity, with a sensitive nostril, and a small but full underlip, and the expression is that of earnestness with a certain thoughtfulness in reserve. The folds of a red drapery over the shoulders leave the rounded throat bare and reveal a hint of the bust; the bust of a young girl, shapely and firm as a classical marble. The background is luminously sombre, in a rich, warm tone which adds to the brilliancy of the face, whose modelling against this foundation acquires in an extraordinary degree the firm and substantial quality of nature.

No. 117

JULES WORMS

PARIS

"An Interrupted Courtship"

15 x 18

The course of true love is proverbially subject to interruptions. It has encountered one here. Juan has been courting Juanita under the shadow of the maternal walls. He has been forbidden the house, but spurred by the stimulus of honest passion has ventured as far as that inner court-yard which constitutes so important a part of Spanish houses and Spanish life. Here he has been surprised, in the full flush and fervor of his passionate declarations, by the mother of his sweetheart, an elderly lady whose determined aspect might suggest that his case was quite a hopeless one. With one hand this domestic dragon forces her weeping daughter in-doors. With the other she orders the unwelcome suitor of her daughter out of doors. His apologies and explanations avail as little with her obduracy as her daughter's tears. But, as we all know, Love laughs at other things as well as locksmiths, and unreasonable mothers come within the category. If Juan and Juanita are not married, then it will be because they have mutually found other matrimonial fish to fry.

No. 118

LEO HERMANN

PARIS

"Susette's Slippers"

18 x 15

Susette, experiencing the need of a new pair of slippers, has sought the convenient cobbler close by to have her want supplied. He is a jolly cobbler this, in his little booth under the wall of a great house, where he lives and labors, with his pots of geraniums and pinks and his canaries and bullfinches to thrive in the sun upon his window-sill. He comes out to greet his pretty patroness with courtly alacrity, and as the shop is dark and by no means unimpeachably clean, he kneels in the street and, with her foot upon his knee, takes the measurement necessary for the proper performance of his task. Susette makes a charming picture standing thus, with just a trifle shown of a trim ankle made to match the figure she arrays so coquettishly. No wonder his wheezy old lordship, jogging by in his sedan-chair, looks with a quite juvenile sparkle in his eyes at the group, and bids his bearers halt a moment lest the corner should shut it out too soon. It is a prize for younger eyes than his, however. Susette has no ambition for the brief favor of capricious senility, and the sturdy, leather-aproned cobbler, on his knees in the street, probably stands a better chance of her good graces than Mon-signor in his sedan on his way to court.

No. 119

NARCISSE VIRGIL DIAZ DE LA PEÑA

(DECEASED)

"The Bohemians"

19 X 12

Trooping down a woodland glade comes a joyous company of strollers, whose gayety is as light and unweighted by care as that of the birds whose carols form a chorus to their voices. The young mother and her babe lead the procession, which loses itself in the middle ground among the trees. Childhood and youth alone make up its members, for in such society age, with its burden of troubles and of ills, would offer a note of discord and be harshly out of place. Flashes of color and of light accelerate the movement and enhance the animation of the composition. It is life in its most vivacious freedom and happily unrestrained pleasure that the artist set himself to paint, and he has made of his subject a brilliant allegory of the palette.

No. 120

JEHAN GEORGES VIBERT

PARIS

"Un Nouveau Commis"

17½ x 14

The new clerk, fresh from the country and attired in his best suit, has arrived at the shop of his master in the great and splendid Paris of his rural dreams. He has with much stammering and stumbling of speech introduced himself to his employer, and been promptly sent into the kitchen to make the acquaintance of his mistress. He stands embarrassed, hat in hand, just inside the kitchen door. The room is empty, but he dares not summon any one or announce his presence by a sound. His luggage—a couple of country boxes, a bundle tied up in a blazing yellow kerchief and a cotton umbrella, is at his feet. With palpitating heart, and holding his breath with anxiety, he awaits the coming of the awful ruler of the destinies of the house, while the pet jackdaw, hopping around him on the floor, subjects him to a critical examination, with croaking commentaries upon him as a possibly obnoxious intruder upon the commentator's special privileges and domain. The prim bourgeois kitchen, where every object is mathematically placed and every inch of space scoured to perfect purity, must add not a little to the trepidation of the young rustic, and the arrival of the lady of the house alone is required to complete his confusion and make him wish he were back among the familiar scenes he so joyously abandoned yesterday.

No. 121

FRANÇOIS FLAMENG

PARIS

"The Fête Day"

14 X 22

It is the end of a fête day in the garden of the Tuileries, in the transition time between the Revolution and the Empire. The crowd has thinned away, leaving the park to late loiterers. In the basin of Le Nôtre's fountain, in the foreground, a couple of boys are launching a toy frigate that flies the tri-color from her miniature mast, while a lady feeds to one of the swans that sail in stately sweeps upon the water the gingerbread she has purchased at one of the booths under the terrace wall. Her companion jests with her upon her lavish charity, a dandy of the period watches her with the supercilious confidence of a professional heart-breaker, and a couple of young soldiers of the Republic survey the pair of pretty faces with admiring eyes. On the rim of the basin on the other side of the swan-house a couple of battered and forlorn relics of the days of freedom and equality exchange opinions of disgust at the degeneracy of this new order of things, when the guillotine no longer rules the town. Children are at play, nurses parade their babies, under the terrace idlers sit with their chairs tilted against the wall, the lemonade vender serves a brace of thirsty promenaders from his can, painted in the colors of the Republic. In the middle distance rises the grand terrace, with its avenue of chestnut-trees making massive walls of verdure against

a sky in which the descending sun is commencing to rim the clouds with crimson and gold. In local color, topographical correctness, and human character this page from the real life of the past has the dignified quality of history as well as the charm of genre art of the highest order.

No. 122

LOUIS EUGÈNE LAMBERT

PARIS

"A Lesson in Entomology"

15 x 18

The entomologist has been made the recipient of a couple of rare specimens for his bug cabinet, and, having completed an essay upon them, has for the moment left them, in their prison-house of cards, to guard his manuscript. During his absence the prisoners have been discovered by the kittens of the household, who have pawed the box curiously about until the captives have been set free. One bug crawls over the card-cage from which it has just been released, while the other institutes an investigation of the pen which has recently recorded its attractions. The kittens, meanwhile, survey with astonishment, not unmixed with fear, the strange creatures whom their curiosity has turned loose, and manifestly regret, as much as kittens can, the indiscretion which has led to such a perplexing and possibly serious result.

No. 123

JEAN LOUIS HAMON

(DECEASED)

"Grandmother's Cares"

18½ x 22½

On a sunny afternoon the grandmother, a characteristic study of the French rustic in old age, has found an hour of leisure to spend in the cottage garden where her grandchildren are at play. She has been reading her book of devotions, seated on the door-stone, while the babies have amused themselves at will, safe from rebuke from her absorbed employment. One has converted a dead rat into a toy and towed it about at the end of a cord until, weary of this unexciting sport, it makes an appeal to the grandam for one of those attentions which babyhood is wont to demand upon occasion. The old woman desists from pious study to perform the service required of her, accompanying it, as a mere matter of custom and duty, with a reproof to the other urchin, diverting itself in the dirt beside her, which falls upon deaf ears. The contrast between querulous old age and careless childhood is happily conceived and pleasantly drawn.

No. 124

JULES DUPRÉ

(DECEASED)

"The Rivulet"

20 x 25½

A farm-house crowns a hill in the middle distance to the extreme right. The hill, descending to the foreground, ends at a rivulet that, flowing from the distance in which its channel disappears, divides the composition. Upon its waters, rippling over a pebbly bed and around a line of stepping-stones, an oak-tree, planted at the foot of the hill, casts its ample shadow. From the farther bank a meadow spreads, on the left, to a thicket of dwarf willow-trees. The distance reaches away in meadow-lands and fields, to a hilly horizon, and is lighted with a golden gleam from the sky filled with clouds. A woman, who has been to the brook for water, ascends the hill to the farm. The coloring is that of midsummer, rich in greens, varied according to the foliage they distinguish, from the deep and glowing color of the oak-tree and the rich emerald of the grass, to the gray verdure of the willows. The color scheme has, upon this scale, been carried to the limits of strength, and the result is a picture of the extremest opulence of tint, enhanced by a deep tonality, and presenting a completeness of striking power.

No. 125

JEAN BAPTISTE CAMILLE COROT

(DECEASED)

"Les Saules"

14½ x 17½

The willow-grove is in its tenderest greenness, that silvery and soft verdancy which is a characteristic of this familiar and graceful tree, and which so admirably adapted itself to Corot's feeling of color, always seen by him in his greater period in subdued and modified notes. Seen on the left of the canvas is a portion of a farm-house, receding in perspective and girdled all about with the willow-trees and the thickets of new shoots that spring up from the ground. The prevailing color is green, but a green which is at once without harshness and full of glimmering lights, such as appear when the breeze turns the willow leaves and shows their gray under-side. Vegetation is luxuriant, but not heavy. It has the true delicacy of this slender and feathery growth, and admirably conveys the impression of penetrability, as if one had but to push forward into the densest coverts of the grove and find the bushes readily parting for one's passage. A tender gray sky, bright with latent luminosity, gleams through the interstices of the foliage, lending the vaporousness of the landscape solidity by the contrast. The subject for this picture was found at a little farm within sight of Corot's house at Ville d'Avray.

No. 126

ANTONIO CASANOVA Y ESTORACH

PARIS

"Brother Gorenflot"

13 x 9 $\frac{3}{4}$

One of the immortal figures in the immortal romances of the elder Dumas is Brother Gorenflot, the deep-drinking, full-gorging, ever-hungry and never-satiated friar of whom Chicot the Jester makes a friend and brother. Thackeray once said that it made him hungry and good humored to think of Gorenflot, there was such a contagious joviality about the conception of the character. The painter has realized Dumas' type in a broad and thoroughly material face, fattened by the solid good things of this world and troubled with no spiritual cares. It is a face which beams with ample contentment, and is quite willing to share its smiling satisfaction with all the world. It scents upon the air fat capons and steaming pasties of venison, and long spits loaded with the spoil of the forest and the field; and if in the darkest recesses of the convent cellar, buried in dust and shrouded with cobwebs, there is one special cask or flagon ripened by time until it is fit to wash down the royal feast, Brother Gorenflot will find it out, we may be sure.

No. 127

JEAN BAPTISTE MADOU

(DECEASED)

"A Delicate Measurement"

18 x 15

The village shoemaker has received a visitor. A buxom and comely countrywoman has made him a business call. With the innate coquetry of her sex she has prepared herself for the occasion, and figures in her gala attire, not forgetting her newest and best-fitting hosiery. Seated, with her shoe off and her stockinged foot upon a footstool, she complacently receives, as a proper and natural tribute, the admiring comments extorted from the expert by his task. He stands, with measuring rule in hand, examining the linear proportions of her shapely foot, and adding to the practical value of his service an inestimable offering of praise, artfully bestowed, upon the arching instep, the beauty of proportion, and the daintiness of size. And such praise is surely worth having, for who should be able to decide as well as he upon the pedalistic attractions of the countryside to whose pedestrian needs he administers? Comparisons are never odious to those they favor, and that the comparisons are favorable here must be evident to every eye.

No. 128

✓ FRÉDÉRIC HENRI KAEMMERER

PARIS

"Ventose"

34 x 26

It is the Month of Winds, which the calendar of the first French Republic measured out from the twentieth of February to the twentieth of March, and the day is in keeping with the season. The pretty promenader on the pier finds herself at a disadvantage through the ungallant caresses of the blustrous breeze. It blows her gown into disarray, revealing indiscreet glimpses of dainty *lingerie* and daintier feet and ankles; it converts her gay crimson sash into a pennant, and with rude fingers threatens the artistic symmetry of her brown hair, dressed *à la République*. At their moorings alongside the pier, upon whose railing their nets are suspended, the fishing boats toss and strain, and the sky is threatening and thick with squalls, before which a belated craft flies for the harbor. The hat of a luckless promenader, who is escorting his lady upon a stroll, sails seaward on the blast, and he can only watch its disappearance with hopeless resignation, mindful of the old French proverb: "What the March wind takes it does not bring back again."

No. 129

LÉON PERRAULT

PARIS

"Il Penseroso"

24½ x 19½

The maiden sits, pensive and serious, in an arm-chair, her long brown hair framing her childishly meditative face, out of which look wide-open and quietly inquiring eyes. It is a face instinct with innocence and purity of thought. The features have a classical regularity and a perfect symmetry of outline and form, softened by the roundness and enriched by the color of youth. Her right arm rests on the arm of the chair, and the fingers of her hands are intertwined in her lap. Her pose is perfect in its passive and confident repose. The soft folds of a white linen chemise, with full sleeves, escape from her red bodice, and her dress is that of an Italian country-girl of the superior class. The rich and strong coloring of the picture and the mellow tone that invests it lend additional expressiveness to the sentiment conveyed by the figure and embodied in the title.

No. 130

✓ ADOLPHE ALEXANDRE LESREL

PARIS

"The Music Party"

28 x 36

In a sumptuously appointed apartment, in one of the gorgeously ornate mansions of the Renaissance period, a musical party is conducting a rehearsal. To a chorus of instruments, performed upon by a gay and noble company, a lady is singing, standing upon the farther side of the table, on which the musicians have arranged their scores. The 'cello, violins, a great viol, a mandolin, and flageolet provide an instrumental accompaniment to her voice. The singer holds a score in her hand, and her figure, radiant in a splendid simplicity of attire and bright in beauty, forms a centre for the rich and varied colors of the costumes by which she is surrounded. Rugs and tapestries enrich the scenario. The case of the great viol lies on the floor in the foreground. Near it one of the musicians has carelessly cast down his sword. A window on the right gives a view of a bright sky, and a page enters from behind. This picture, completed in 1887, has been pronounced by Parisian critics the most important example of its order that the artist has produced.

No. 131

ÉMILE VAN MARCKE

PARIS

"À l'Étang"

25¼ x 32¼

750 ✓ C
1892

The cows, coming to the pool to slake their thirst after a morning in the unsheltered pasture, have startled some timid water-fowl from its covert in the rushes. Attracted by the flurry of its sudden flight, one cow watches it with the stupidly curious expression native to its race. Another, with her head down, about to drink, glances in the same direction as if startled or made suspicious by the unexpected noise. A third, inattentive to the interruption, stands with her head turned away, looking at her companions in the distant meadow. In the middle plane on the left is a willow-grove whose density promises cool shadows on the hottest mid-day. From it a grassy bank slopes to the pool in the foreground. On the right is a level meadow, dotted in the middle distance by a grazing herd, and losing itself in a hilly country. The period is the fulness of summertime. The landscape glows with resonant notes of color, which have the ripe freshness of vegetation in a well-watered soil, and, fully in harmony with the powerful painting of the animals, combine with it to give a flashing vivacity to the sky, rolling with clouds in sunlight over a zenith of the intensest azure.

No. 132

MARIE ROSA BONHEUR

PARIS

"The Morning of the Hunt"

25½ x 32

5100 ✓

It is the morning of a hunt in the Forest of Fontainebleau. Two liveried huntsmen, booted and accoutred for the chase, have arrived at the rendezvous in advance of the gentry in the promotion of whose sport they serve, and have dismounted to await their coming. One, seated on a log, snatches in dozes some compensation for the sleep of last night, cut short by summons to the duty of the day. Another leans against a tree beside him and watches with folded arms for the approach of their lord- and ladyships. Their hounds are grouped around them, studying their faces with eager impatience to read in them the order for the activity that is part of their natures. A third huntsman has gone out upon the road, beyond our range of vision, to report the first appearance of the expected party. Their three horses, haltered to a tree, attend the opening of the day's work with the placid philosophy of their race. In the gray light of early morning the forest, refreshed with dew, has an aspect of inviting coolness and repose in the vernal fastnesses in which it loses itself. The awakening chirp of the birds and the soft whisper of the morning breeze alone disturb the rest of its umbrageous arches through which, in a few minutes more, the hunt will sweep like a whirlwind, tearing the sylvan silence to tatters with its mad chorus of human excitement, mingled with sonorous blasts of the horn and the baying of the blood-hungry hounds.

3 hours

unex.
8000-

C.
500 - 1000
46-1000
No. 133

CESARE DETTI

PARIS

"À la Fontaine"

46½ x 33

A knight and his esquire, riding homeward from a campaign on a bright day through a bright landscape, have halted at a wayside well on the outskirts of a village, to give their horses drink. The presence at the well of two pretty village girls filling their water-jars has, of course, no influence in inducing these gallants to a halt. Nevertheless the knight, no doubt to relieve his weary steed for a moment of its burden, has dismounted, and while his horse drinks he accepts from the hand of the fairest of the villagers a draught of refreshment for himself. She serves him with shyly averted head. Perhaps the sun-glare on his half-armor of polished steel dazzles her humble eyes and reflects a blush-like flush upon her cheeks. His excellency thanks her in his courtliest manner, cup in hand. Her companion contemplates the squire, who remains in his saddle, with eyes that suggest a wish that he was as thirsty as his lord. It will fare ill with the village dandies who essay to conquer these hearts while the memory lingers of this gallant encounter. But village girls must fill their water-jars, and passing cavaliers must water their horses, no matter how abundantly wine may flow for themselves.

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